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The Original "Winter Landscape with a Bird Trap"

By Pieter Bruegel

IN THE COLLECTION OF M. A. HASSID, ESQ.



OF all the great pictures in the Exhibition of Flemish Art at the Royal Academy, none has attracted more interest than Pieter Bruegel the Elder's "Winter Landscape with Skaters and a Bird-trap." Rightly so; for here is one of the most exquisite landscapes of its time, a precursor of the Winter Scenes of this type. The version exhibited is the well-known one belonging to Dr. F. Delporte, of Brussels, which was in the earlier Flemish Exhibition of 1927. The catalogue says that this picture was almost unknown before that Exhibition, though there were replicas of later date.

Delighted as we are to have again the opportunity of seeing this famous work, it is regrettable that when the Exhibition was being arranged the organisers were unaware that the signed and dated work, which can really claim to be the original, was in a private collection within half a mile of the Royal Academy itself. This picture, belonging to M. A. Hassid, Esq., is not only signed by the master but is dated 1564—one year earlier than the Brussels version, from which it varies in some slight particulars. The panel, for instance, is $16\frac{1}{2} \times 22\frac{1}{2}$ in. against the $14\frac{1}{2} \times 22$ in. of Dr. Delporte's picture; there are variations in the drawing of the trees and foreground bushes; no bird perches on the trap; and so forth. A more subtle but important difference lies in the greater definition and recession of the distant landscape in the London picture, wherein it has singular beauty.

It is a pity that the opportunity has not been given to compare the two works in the present Exhibition as is being done with the "Fall of Icarus." When, however, the Hanging Committee became aware of the existence of Mr. Hassid's picture their catalogue was already printed, and the other had been referred to in such unequivocal terms that they felt it would be

unfair to the London picture to include it in the Exhibition, as they could not have included it in the first edition of the catalogue.

Authorities of such world standing as Dr. Max Friedländer and Dr. W. R. Valentiner have both certified and written enthusiastically about Mr. Hassid's picture, which must be accepted at least as the original. I personally chose to reproduce it in my own book, *The Flemish Masters*, in the knowledge that it predated Dr. Delporte's version.

Interestingly, when Dr. Friedländer wrote of this latter at the time of the 1927 Exhibition, he said, with critical insight:

"It might be possible to imagine a lost original, which was signed like the picture here reproduced."

When years later this original was discovered he must have felt that his prophetic hypothesis was fully justified when he examined and certified the picture. The testimony from Dr. Valentiner is also worthy of quotation.

"An excellent original work by Pieter Bruegel the Elder signed and dated 1564," he writes. "It is the original of a composition which was very popular at this time. . . . The execution is far superior to any copies and shows the characteristic outlines under the painting here and there which we find in other works by Old Brueghel."

Unquestionably, therefore, we have in London, at the present moment, two versions of this subject by Pieter Bruegel the Elder. We are thankful to have Dr. Delporte's lovely picture here again, but—as this is no question of "either . . . or . . ."—we must regret that Mr. Hassid's earlier and equally fine work was not also included in the Exhibition.

HORACE SHIPP.

CURRENT SHOWS AND COMMENTS

THE PICTURE AND THE PURSE

BY
PERSPEX

THE effect of the Christmas season on the London art galleries this year has been a wise recognition that pictures for sale need not be affairs of five, four, or even three figures; and that, at a time when people are giving—or even giving themselves—presents, the inexpensive picture, drawing, or print can be a most acceptable gift. In the interest of the love of art and its circulation I hope the commercial realisation that some of us who love pictures possess neither unlimited purses nor wall space, will encourage January Sales to follow these Christmas Bazaars. As it was, one could make an interesting round of the shows where such terms as "Inexpensive," "Under Ten Guineas," "Small Works," and so forth tempted the ordinary shopper. Even Agnews, that home of masterpieces, sported a placard offering "Christmas Presents up to £10 10s." I can think of few conversational gambits of greater prestige value than: "Yes, the Smythe-Jones are difficult, but I slipped into Agnews and bought them a little thing," the implication being a Giorgione or such. Actually, among a host of their little things which I would have been glad to find among my Christmas presents was a charming David Cox water-colour and a J. Farington drawing.

This question is not only one of price; it is often one of size in these days when the service flat or the mews cottage has taken the place of the country mansion. This concentration on paintings small in size as well as reasonable in cost yielded a notable exhibition at the Roland, Browse and Delbanco Galleries, where I was particularly charmed by three or four of those intimate paintings by Paul Maitland, a quietist who has never been sufficiently appreciated. An echo of Sickert, maybe; but that is no fault, since one feels that his work is a personal and sincere vision of the London scene he loved. Another gallery which is tending to cater for the home (which does not exclude the collector) is the recently opened Renel Gallery in Burlington Arcade. In itself it has the characteristics of the modern flat, for it is, as all places in the famous Arcade are, a slip of a place on the ground level with a steep stairway leading to a corresponding slip below. But how pleasant it is! The entrance gallery is largely devoted to antiquities: Chinese, Sumerian, Egyptian, Greek, Roman works of art, jade statuettes and ceramic bowls and figurines. The pictures downstairs are exhibited in a beautifully lighted little gallery, and are chiefly small collector's pieces. There was an excellent little Constable "Cloud Study" and a very amusing Rowlandson among them; and if such treasures cannot

fall within the small price limits they at least cater for the owner of small rooms. The Renel Gallery is a welcome addition to our existing art galleries.

The O'Hana Gallery, alongside its usual showing of French Impressionist and Post-Impressionist masters, met the small purse with a display of the coloured lithographs of these schools which have become so popular of recent years. So did the Redfern. At the O'Hana there were also some most

attractive water-colours in the Chinese idiom by Liu Jung En. There is an intimacy in this type of Chinese-cum-Western work which has an appeal to the English with whose tradition of water-colour it has something in common, though I would find it difficult to define exactly what that common denominator is. Several Chinese artists are now over here expressing themselves and our landscape and town scenes in this way, and certainly Liu Jung-En is one of the happiest.

The mention of the Redfern Gallery brings us to one of the most important shows in town which is being held there: an exhibition devoted to "Russian Emigré Artists in Paris." The conception is excellent, for one had not quite realised what an integrated movement it was which, in the years just preceding and the decade following World War One, brought a host of impressive painters of Jewish origin out of Russia to Paris. Some of them paused in Germany on their way. Others stayed in Germany and became an important part of the violent Expressionist movement there. Most of those who settled in Paris became Fauves rather than Expressionists, and were kept in some sort of painterly order by the impact of French artistic sensibility. It is this

group which has been gathered by the Redfern Gallery, and an excellent exhibition is the result.

One or two artists stand slightly outside the main body. Chagall, for example, with his fantastic fairy-tale mind and his soft colouring and draughtsmanship. It may be that by breaking the continuity of his French contact through his return to Russia from about 1915 to 1923 he remained his Russian self. The other untypical contributor is Alexei Jawlensky, the oldest in years of them all (he was born in 1864 and died in 1941), and the most *avant garde* in style, doubtless because it was largely in Munich with Kandinsky and Paul Klee that his style was formed. In this particular exhibition his two works do not truly belong. There is a later abstract group where he accords better.

Apart from these there is a curious group harmony despite the real diversity of a score of men of pronounced



HEAD OF A MAN. By HANS MEMLING.

From the Exhibition "European Masters" at the Marlborough Fine Art.

PERSPEX's choice for the Picture of the Month.

individuality. They almost form a School within the School of Paris, and the first impact of this London exhibition is to feel the unity rather than the diversity of their style and method. Brilliant colour almost dazzling in its vivid juxtapositions of fierce primaries; an apparent neglect of form and drawing; an underlying realism so that the thing shown is the thing seen—exaggerated in its painterly qualities, but not butchered to make an artist's holiday. Soutine may carry this style rather farther towards abstraction, Mane-Katz towards the German type of expressionism, Henri Hayden towards Cézanne-cubism; but there remains the centripetal pull of men born in the same tradition both of race and country and moving into contact with an entirely alien spirit of art. Practically all of them were born during the 1890's, and, as we have seen, came to Paris at a time when there was a positive ferment of æsthetic excitement. Some of them made world names: Soutine himself, Chagall, Mintchine—to me one of the most attractive of them, his "Environ de Cagnes" a particularly lovely work—Kikoine, Kremegne, Chapiro, Mane-Katz, Seifert, Zadkine, Gritchenko. Others we are becoming increasingly aware of. There is Maurice Blond, for example, who quite recently had a one-man show at the Adams Gallery. Altogether this exhibition at the Redfern is a most stimulating event, which tidies up a fascinating section of recent art history.

The other large-scale exhibition of the month is that under the title of "European Masters" at the Marlborough. Actually it is predominantly French Impressionist and Post-Impressionist as we would expect at this gallery, which tends to specialise on those schools and their immediate predecessors on the French scene. The phrase European, however, is necessitated by the inclusion of one room of pictures by Old Masters of outstanding importance. The famous Canaletto from the Duke of Buccleuch's collection, "The Wedding of the Adriatic" which was actually commissioned by the then Duke of Buccleuch for Dalkeith Palace; a dramatic large Tintoretto, "Carrying of the Cross"; two portrait panels by Thomas de Keyser; and, most important of all, a most lovely "Head of a Man," by Memling: this showing of five pictures constitutes in itself a fascinating exhibition within the exhibition. The Memling panel has for some time been in the collection of John N. Willis in America, and has frequently been exhibited there. It is wonderful to have it back in this country, and we can but hope that it will remain here, for we are not so rich in Flemish Primitives (despite the evidence of the Flemish Art Exhibition at Burlington House) that we should let such things go. It is beautifully preserved, as so many of the early Flemish paintings miraculously seem to be.

From these Old Masters it is a little difficult to adjust one's mind to the thirty or so XIXth- and XXth-century French works which constitute the rest of the exhibition. These French pictures stretch from a highly finished drawing, "A Woman Weeping," by Ingres, to a large Picasso which I personally thought completely inane. Of that more anon. There is a fine Courbet head, a portrait of Alphonse Bon, one of the mourners in "The Funeral at Ornans" (how good Courbet was with these portrait heads!). There is also a firmly constructed Van Gogh landscape, "Le Mont Gaussier," one of the notable pieces of the St. Remy period; half a dozen Renoirs; an important Toulouse-Lautrec canvas, "Bal Masque"; two Seurat crayon drawings; Monet, Sisley, Jongkind, with impressive works; and so on to good examples of those comparative moderns, Bonnard and Vuillard, and Edvard Munch. In almost every instance the work shown is a really fine example.

Against all this I thought the large Picasso, "Femme assise dans un Fauteuil," so empty and stupidly unpleasant that I learned with something akin to dismay that it had been bought for the Tate Gallery. Dismay; but, alas, not with surprise, for the Trustees who have to send round the hat to buy Rodin's "The Kiss," have money—public money—enough when it comes to this ultra-modernist nonsense.

Apart from this expensive joke in bad taste, however, the exhibition at the Marlborough justifies its title.

Another exhibition, or rather a double exhibition, which has been creating a stir is at the Leicester Galleries, where the highly stylised book illustration of Edmund Dulac, and the swift Impressionist portraiture of Ambrose McEvoy have been showing. The Dulac is called "a Memorial Exhibition," for the artist died earlier this year. The McEvoy is also in a way a memorial exhibition, though he died as long ago as 1927 and there was an official tribute exhibition at the Royal Academy in 1928. In a way, both men were spoiled by their own success. Dulac, who provided some of the most fascinating illustrated books "when we were very young," became rather a darling of the rare book world in his later years, and much of the work shown in this exhibition belongs to this slightly precious realm. It may be mere nostalgia, but my memory suggests that the early Dulac was more delightful than this later self. Yet there remains the charm, the gay colour, the meticulous drawing in his adopted Oriental style, the clean design. There is humour, too, especially in the Maxish cartoons; and I glimpsed a new and—dare one say?—more serious Dulac in the comparative freedom of "The Builder's Horse and Cart."

McEvoy, on the other hand, is in danger of affecting a freedom when he had it not, or rather when he had it to the peril of more fundamental qualities. He, for his part, became the darling of the *beau monde*, which provided for him a cage golden-barred with its guineas. There is, of course, no reason at all why an artist should not remain an artist, however accepted, rewarded and honoured he may be. Nothing is less relevant than the assumption that worldly recognition equates with artistic suicide; and although it is a critical fashion to make this assumption with McEvoy, it comes strangely from those critics who applaud the sketchiness and lack of draughtsmanship or finish in their own contemporary gods. McEvoy, let it be agreed, tended to fireworks rather than foundations. His work is clever, facile, swift; but an artist has to be pretty good before he can even make the display which McEvoy can make. If the stones thrown at him came from behind the solid palisade of academism instead of from the glasshouses where the most febrile French live in a perpetual glow of admiration they would be more noteworthy. It was very worth while, anyway, to have this opportunity for a revaluation, and to see again some of the works such as the fine "Self Portrait."

An exhibition from which I had hoped for more thrill than, in fact, I received was that of John Minton at the Lefevre Gallery. Minton, who went off with a flourish years ago (but in the wrong direction), seems now to be rather timidly not going anywhere at all. These pen and wash drawings of Morocco and Scandinavia are good enough reportage, but—save in a rare instance such as "Beating Sheepskins, Sallé," where there is a feeling of vision—they are prosaic notes from which pictures might be created rather than pictures in their own right. The somewhat heavy ink drawing takes the light out of them, even when that light is, or should be, North African sunlight. The harsh colour scheme with its predominant blue-green emphasises this coldness. It is, of course, an idiom which Mr. Minton has made his own, and I may be only saying that it doesn't appeal to me. But more than that, I am feeling that he should be doing something more impressive, though perhaps he, too, was catering for the small purse and the small room. It is arguable that he is the contemporary expression of that old English tradition of topographical water-colour which at this season, like so much else that is traditional, lives again for our delight. May we write a last word for its triumphant appearance, or reappearance, on the walls of the Leger Gallery where there are a wide selection of water-colours including a whole roomful of Brabazon. Small things for small rooms, but large in their spirit of beauty.



Fig. 1. A fine quality Chippendale mahogany breakfast-table. Some tables of this kind were made without the lower enclosure and were, in fact, what were later known as Pembroke tables. *Victorian and Albert Museum. (Crown Copyright reserved.)*

GEORGIAN BREAKFAST TABLES

BY EDWARD H. PINTO

tables, but one of them has special features. Chippendale describes them thus: "One hath a Stretching-Rail (cross stretchers) and the Feet are canted and sunk in. The other hath a Shelf, inclosed with Fretwork. Sometimes they are inclosed with Brass Wirework. In the Front is a Recess for the Knees etc."

Two Chippendale breakfast-tables closely resembling that illustrated in the *Director* under the second description are now in the Victoria and Albert Museum. The more unusual of the two is shown in Fig. I. Unlike Chippendale's *Director* design, which shows a pair of shaped, fretted doors at the knee-hole end of the table, the Victoria and Albert Museum mahogany example, illustrated, has not and never did have this feature.

Either very few of these elaborate tables were made or their delicacy has prevented many from surviving. Among those still extant, some have the knee-hole and the shaped doors on one of the long sides. A notable one of this type, decorated in black and gold lacquer, is owned by Viscount Cobham and is at Hagley Hall, Worcestershire. A variant of this last type, in which the frieze drawer, decorated with blind frets, is provided with a writing slide and is finely fitted beneath for stationery and other writing requisites, is shown in Fig. II. This table has never had flap extensions. The two front legs, as in architects' tables of the same period, are split vertically, so that the front portions pull forward with the drawer, and support it firmly when used for writing. The Chippendale invoice exists for a similar one supplied for Dumfries House. It is described as "a Mahogany Breakfast Table of fine wood with a Writing Drawer, has its Shelf inclosed by Wirework."

Tables such as these were intended for breakfast in the bedrooms of ladies and gentlemen of fashion. The lower enclosed gallery provided some protection for dishes of food from dogs and cats, and doubtless, in some instances, the tables were wheeled into the bedrooms fully loaded, in the manner of the modern trolley tables, of which these were the ancestors.

The enclosed gallery never seems to have attained a great vogue, but the Pembroke type of table, now highly valued chiefly as an occasional table, but originally designed specifically as a breakfast-table for one or two persons, maintained its popularity for this purpose at least until the end of the eighteenth century. Thus Sheraton, in the *Drawing Book*, says of the Pembroke table, "The use of this piece is for a gentleman or lady to breakfast on. The style of finishing of these tables is very neat, sometimes bordering upon elegance, being at times made of satin wood, and having richly japanned borders round their tops, with ornamented drawer fronts." Another remark in the *Drawing Book*, which confirms the statement that these "Pembroke" were essentially tables intended for breakfast in the bedroom, and which, at the same time, shows up the curious ideas of hygiene practised by our ancestors, is a description of a Pembroke table "for breakfast, containing a bidet and two glasses, supported by pillar with four claws. . ."

Some authorities consider that Pembroke tables were named after Henry, tenth Earl of Pembroke, who died in 1794. Bearing in mind, however, that the Pembroke type of table is illustrated in the 1754 edition of the *Director*, it

TABLES for meals in the dining parlour do not seem to have appealed to the great Georgian designers of the second half of the eighteenth century as offering much scope for novelty or ornament. No illustration of a dining-table appears in any edition of Chippendale's *Director*. We know, however, from accounts which have been preserved and from examples which have survived that he made them. Thus, in the Nostell Priory accounts is to be found "To a pair of very neat mahogany dining-tables made of fine wood to join together £11.0.0." Again, in Chippendale and Haig's accounts for David Garrick's house in the Adelphi appears "A set of Mahogany Dining Tables with Circular Ends to Joyn together complete £10.10.0".

Dining tables of the mid-eighteenth century were made in "sets," but the individual tables were not of the pillar and claw type which superseded them later in the century. These earlier tables consisted of a centre table on four legs and two end tables, often D-shaped, which could be used as separate side-tables. Sometimes the centre table was provided with two drop flaps which were supported by swinging out a leg at each end; sometimes the side-tables each had one flap similarly supported. For particularly large rooms, both centre and side-tables had the flaps. The sets were joined together by means of clips and sockets. When joined together, the multiplicity of legs was a source of discomfort to diners, and although considerable quantities of these tables have survived, the component parts of the sets have usually become separated into centre and side-tables. They can be recognised by the marks left by the cut-off tongues and filled-in sockets in the edges, and by the holes on the underside left by the brass connecting clips.

Hepplewhite does not illustrate dining-tables in the *Guide*, and in Sheraton's *Drawing Book* the only place where one is pictured is in a view of "A Dining Parlour in imitation of the Prince of Wales's." The table pictured is one consisting of a number of tables each on a pillar and four claws joined together, the most convenient or popular type of "diner" for people of fashion during the second half of the eighteenth century.

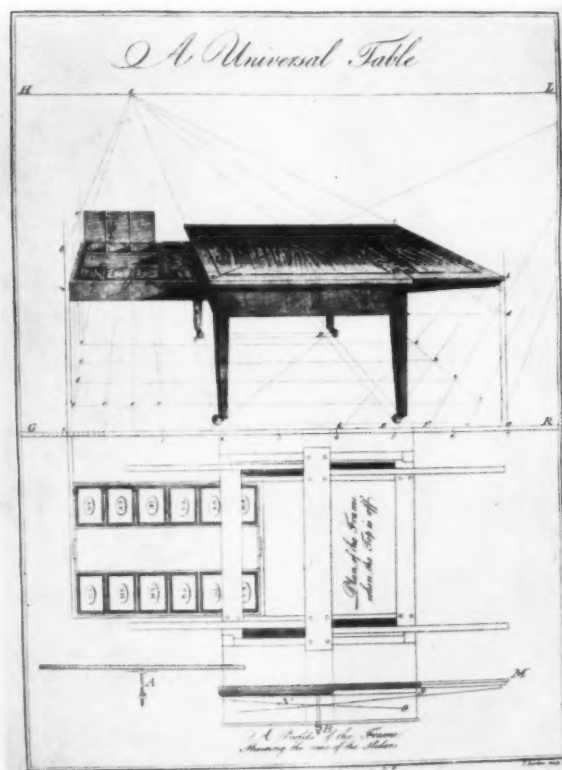
Breakfast-tables during the same period, however, did attract some designing interest, but the varieties depicted are not those which are now popularly known by that description. Chippendale showed two examples in the *Director*. They are both of the type with a drawer and side-flaps which subsequently became known as Pembroke

GEORGIAN BREAKFAST TABLES

Fig. II. A rare and unusual Chippendale mahogany breakfast-table with a fitted writing drawer and the lower compartment enclosed by wirework. (Hotspur.)



Fig. III. Sheraton's "Universal Table," intended as a breakfast- or dining-table. He employed the principle of extensions on tapering sliding lopers which was used in the sixteenth century.



seems much more likely that the theory put forward by John Gloag, in his invaluable *Short Dictionary of Furniture*, is correct—namely, that the architect ninth earl, who died in 1750, was the originator.

Sheraton devotes considerable space to what he described as the "Universal Table," Fig. III, presumably intended for breakfast in the dining parlour or breakfast-room. This table, though typically late Georgian in appearance and intended for manufacture in mahogany, reverts to the principle of tapering lopers employed for supporting the flaps of the extending oak dining-tables introduced more than 200 years before. Sheraton says of it, "The use of this piece is to answer the purpose of a breakfast and a dining-table. When both the leaves are slipped under the bed [bed of the table], it will then serve as a breakfast table; but when one leaf is out, as in this view, it will accommodate five persons as a dining-table; and if both are out, it will admit of eight, being near seven feet long and three feet six inches in width." The boxes in the drawer were intended for different varieties of tea and sugar.

The Georgian tables which to-day are sold as breakfast-tables and which have increased considerably in value of late, on account of their useful size and generally high standard of quality, may not, in the main, have been intended for this purpose; in fact, in certain instances, they were probably dining-tables for small dining-rooms, the purpose for which they are again being eagerly sought to-day. This remark applies particularly to the plain mahogany or simple inlay banded mahogany tables, for mahogany was considered *de rigueur* for the dining parlour in the second half of the eighteenth century; thus Sheraton writes of fashionable dining-rooms, "The furniture, without exception, is of mahogany, as being the most suitable for such apartments."

Most of these "breakfast" tables vary between 3 ft. 6 in.



Fig. IV. This dignified type of eighteenth-century meal table is the most popular "antique" dining-table for the small dining-room of to-day. (Mallett.)

and 4 ft. in width, and between 5 ft. and 5 ft. 6 in. in length, and they are usually oblong with rounded corners or oval, but occasionally round or octagonal, and are supported on centre pillars with four claws, terminating in plain or ornamental brass shoes, fitted with castors. Those, such as Fig. IV, which have a solid mahogany top with a simple inlaid border, may have been intended for breakfast in the morning-room, or for use in a small dining parlour. That suggestion, however, does not account satisfactorily for many of these tables which have expensively veneered tops of rare woods other than mahogany and are of such quality that they must have been intended for wealthy and fashion-conscious people.

Now four points are significant, I think, as pointers to the original use of these fine tables. First, that they were veneered, during a period which considered a "solid" top the suitable surface for hot dishes; secondly, that the woods in which they are found are often those which were fashionable in the late eighteenth-century drawing-room, but not in the dining-room; thirdly, that the tops are obviously intended to be highly ornamental when raised to the vertical and,

fourthly, that, on these elaborate specimens, the pivot and locking action, when original, shows considerable signs of wear, proving that they were frequently raised and lowered. Taking all these points into consideration, I suggest that tables such as are shown in Figs. V and VI were originally intended for the *cold supper* which was served in the late eighteenth-century drawing-room round about 9.30 or 10 p.m. These collations, which included a wide selection of cold meats, fruit, sweets and wine, were, as old prints show, served on oblong and oval tables covered with cloths. That, I submit, is the origin of the more elaborate of these veneered top, oblong and oval tables. The meal finished, they could be cleared, pushed into a corner out of the way and the top, when turned to the vertical, was a delight to the eye.

The supper table, Fig. V, with attractive "broken" corners, measures 5 ft. by 3 ft. 9 in. and has the main surface veneered with dark rosewood, with a cross banding of light rosewood, edged by brass lines. That illustrated in Fig. VI is the same length, but only 3 ft. 6 in. wide; its top is veneered with fine elm burr, banded with elm and ash.



Fig. V. Although of the same family as Fig. IV, this handsomely veneered rosewood table was probably intended originally for cold supper in the drawing-room. (Mallett.)



Fig. VI. Another fine supper-table. This specimen is veneered with burr elm, banded with plain elm and ash. (Mallett.)

SOME NOTES ON THE WORCESTER PORCELAIN FACTORY

BY GEOFFREY WILLS

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At the Royal-Exchange Coffee-House in Threadneedle-Street, London, on the 17th, 18th, and 19th of September next ensuing, at Five o'Clock in the Afternoon,
A Large Assortment of the WORCESTER CHINA-WARE.
This early Advertisement is given that Country Traders may have timely Notice to give their Orders to those whom they deal with in London, as the Proprietors of this Manufactory do not send Riders to vend their Ware by Pattern or Description, making London their only Mart of Sale, where their Goods will be shewn open at London-House in Aldersgate-Street.
N. B. Sold among the Trade only.
Further Notice will be given, by CHARLES MARGAS, Sworn-Broker, in Lower St. Thomas Apostle's, Queen-Street, Cheap-side.

SUPPLEMENT.
LONDON, August 12.
Extract of a Letter from Portsmouth, dated Aug. 11.

Fig. I. Two newly discovered Worcester announcements from the London General Evening Post.
Right: August, 1755. Left: December. 1761.

THE history of the early years of all the English porcelain factories is either lost in complete obscurity or so clouded over with gossip and irrelevancies that any sight of the true facts is only obtained infrequently and with great difficulty.

R. W. Binns devoted much time and a certain amount of misspent ingenuity in unravelling the beginnings at Worcester,¹ an interest he followed and that resulted some years later in an enlarged edition of his book.² He was in the fortunate position of having a great deal of material to hand; he was one of the proprietors of the Worcester Porcelain Company from 1852. Little further of importance appeared until 1910, when Mr. R. L. Hobson published his monumental *Worcester Porcelain*, a book that has been little outdated in the ensuing forty years. In many cases his far-sighted observations and guesses have been corroborated and further items of evidence in their favour have been brought to light from time to time. Mr. C. W. Dyson Perrins, who is in a position to-day not dissimilar to that of R. W. Binns a century ago, has done much research, a great deal of it recorded in the *Transactions of the English Ceramic Circle*. With the passing of a complete century it may well be thought that little remains to be discovered and, in a sense, this is true. It is believed that the general outlines are at last apparent and that the evidence fully supports this, but there still remain the innumerable queries that constantly spring up. It is, therefore, important that every little point that comes to hand may be added to the sum total, for only in that way can we hope finally to complete the fascinating story—so far as that may be possible.

John Wall, who started the Worcester factory sometime about 1750, was born in 1708. He was educated at King's School, Worcester, and elected a Scholar of Worcester College, Oxford, 1726. He was made a Fellow of Merton nine years later, and after studying medicine at both Oxford and St. Thomas's Hospital, London, took his M.A. in 1736. That same year he also became Bachelor of Physic and obtained license to practice. He did not take his degree of Doctor of Medicine until 1759. According to Mr. Dyson Perrins, it was not until that late date that he commenced his professional career as a physician.³ There appears to be no

record of what he was doing between the years 1736 and 1759, except for his marriage in 1740. A newspaper report has now come to light that may have some bearing on this period. It is from the (London) *General Evening Post*, No. 3708, of October 8-11, 1757, it runs:

Worcester, Oct. 6. Last monday evening, as Dr. Wall, an eminent Physician of this city, was returning home from Ledbury, he was attacked by a single footpad, near Little Malvern, who presented a Pistol, and robb'd him of about four guineas in money, but did not demand his watch.—As soon as the fellow took the money he gave a whistle, and advised the Doctor to hasten forwards, telling him he had some companion near at hand. This morning one William Lissimore was brought to our county gaol, being charged on suspicion of committing the said robbery.

"Last Monday" would have been October 3, of 1757. The salient point of this announcement is surely that Dr. Wall is described as "an eminent Physician" of Worcester, which would tend to bear out the oft-quoted remark made by Lord Lyttelton: "If he had not been one of the great physicians he would have been one of the first painters of his age." That being so, it would further bear out the suggestion, which has gained much ground since it was put forward by Mr. Hobson in 1910, that Dr. Wall and his partner were not such active arcanists as had earlier been thought, but that they took over an existing works at Bristol to start the concern at Worcester. Otherwise, surely, the worries and interest of an infant manufactory would not have allowed the Doctor to carry on with his medical practice simultaneously—not sufficiently to achieve notice as an "eminent Physician"; one might expect him to be described in 1757 as, say, an "eminent porcelain manufacturer."

Disregarding the Bristol newspaper announcements of the amalgamation of that factory with Bristol,⁴ the first notice of the Worcester factory itself was in the *Gentleman's Magazine* in 1752, but this was a laudatory notice in a journal owned by Edward Cave, one of the proprietors of the works and the first known advertisement in a paper has hitherto been that in the *Public Advertiser* for March 20, 1756, it read:

Fig. II. Worcester printed and painted underglaze blue basket and stand. C. 1770. Victoria and Albert Museum.



The Proprietors of the Worcester China Manufacture, for the better accommodation of Merchants and Traders, have open'd a Warehouse at London House, Aldersgate Street, London, where they may be supplied every day, between the hours of nine in the morning and three in the afternoon, with a Sortment of Goods, wholesale on the most reasonable Terms.

Orders are likewise taken, and executed with Despatch, for Home and Foreign Trade.

A similar, but much shorter, notice to the same effect was in *Aris's Birmingham Gazette* during the course of 1758. Various other announcements appeared from time to time and were followed by the first known advertisement of an auction sale of Worcester china. There was a second sale later in the same year, 1769, and extracts from the catalogue of this later sale were reprinted by Nightingale, who also first garnered the earlier notices.⁸

Here, reprinted for the first time, is an announcement that antedates that given above; it is from the *General Evening Post*, No. 3375, August 9-12, 1755:

For Sale by the CANDLE. At the Royal-Exchange Coffee-House in Threadneedle-Street, London, on the 17th, 18th, and 19th of September next ensuing, at Five o'Clock in the Afternoon, A Large Assortment of the WORCESTER CHINA-WARE.

This early Advertisement is given that Country Traders may have timely Notice to give their Orders to those whom they deal with in London, as the Proprietors of this Manufactory do not send Riders to vend their Ware by Pattern of Description, making London their only Mart of Sale, where their Goods will be shewn open at London-House in Aldersgate-Street.

N.B. Sold among the Trade only.

Further Notice will be given, by CHARLES MARGAS, Sworn-Broker, in Lower St. Thomas Apostle's, Queen-Street, Cheapside.



Fig. III. One of a pair of Worcester vases and covers with painted underglaze blue decoration. C. 1765. Ht. 15½ in. Victoria and Albert Museum.

SOME NOTES ON THE WORCESTER PORCELAIN FACTORY



Fig. IV. Saucer printed with black overglaze transfer print by Robert Hancock. C. 1760. British Museum.



Fig. V. Tray and tankard with black overglaze transfer decoration. C. 1760. British Museum.



This was followed by a further notice in the same newspaper, No. 3393, for September 23-25 of the same year :

For Sale by the CANDLE, At the Royal-Exchange Coffee-House in Threadneedle-Street, London, the 8th, 9th and 10th Days of October next, at Five o'Clock in the Evening each Day, ABOUT 300 Lots of WORCESTER CHINA-WARE, lotted for Traders. The said Goods will be on Shew, in the Worcester-China Ware-House in London-House, in Aldersgate-Street, the 6th and 7th; and such Lots as shall remain unsold will be shewn till the Time of Sale on the succeeding Days of Sale.

Bills of Sale will be delivered at the Warehouse the Days of shewing, and at CHARLES MARGAS's, Sworn Broker, in Lower St. Thomas Apostle's in Queen-Street, Cheapside.

N.B. The above was the Sale advertised for the 17th, 18th, and 19th of September, but was postponed on account of the large Quantity of Goods which could not be got ready so soon.

These two notices show that the Aldersgate Street warehouse was in occupation earlier than has been thought; it had been accepted that the 1756 notice in the *Public Advertiser*, quoted above, referred to the first opening of it. Attention is drawn to the phrase "do not send Riders" in the first advertisement; a rider was the equivalent to the present-day commercial traveller, and there is evidence that there was considerable organised opposition to the trading methods of riders at about this date. It was doubtless in deference to this opposition that the Worcester firm, and others, sold their productions by auction. At first, as here, to the trade only, but later to the general public and the trade, without discrimination.

It may be pertinent now to record some mention of one of the owners of the London warehouse. He is listed in Thomas Mortimer's *Universal Director* (1763):

SPURLING, JOHN Proprietor of Worcester China Manufactory, London-house, Aldersgate-street.

John Spurling, a glass-seller, is entered in other contemporary directories as being in business at Little Moorfields from 1755-61, in 1763 as above, and in 1770 in Gough Square. To further confuse the matter, Binns says: "The Worcester Porcelain Company had for many years an office in the metropolis, at London House, Aldersgate Street, from whence a move was subsequently made to No. 2, Bread

Street, where Mr. Thomas Flight acted as their agent." It is not yet known who was in charge at Aldersgate Street prior to John Spurling moving there in 1762, nor is it known at what date Thomas Flight took over the agency.

One further newly reprinted advertisement will now be given, it comes also from the *General Evening Post*, No. 4394, for December 10-12, 1761, it reads:

WORCESTER Porcelain Manufacture.

WANTED,

PAINTERS in Blue and White: Good Workmen, who are sober and diligent, will meet with proper Encouragement, by applying to the Manufactory in Worcester.

This was repeated in the following issue of the *General Evening Post*.

While Worcester blue and white is well known and has always been deservedly popular, it is not surprising that painters for it should be in demand. It may, however, be thought that it is rather late in the history of the factory for them. Richard Holdship had left the works in 1759, prior to his bankruptcy in 1760, and in 1764 is known to have offered "his secret of Printing enamell and Blew" to Derby. Whereas black overglaze printing was used at Worcester from at least 1757, it is uncertain when blue underglaze was first introduced, but it has been supposed that Holdship learned the secret when he was at Worcester and took it with him when he left.⁷ That being so, it might be thought, with every reason, that instead of taking on more painters, the proprietors would have been dispensing with their services and replacing them by employing the transfer process for which little skill was needed. However, it seems that underglaze blue printing had not yet been perfected and the human element could not be dispensed with at such an early date.

While some little fresh information is given here, it is to be regretted that, as so often happens, one clarifies only to confuse. Each fresh detail that is brought forth and examined tends to corroborate some lucky guess or confirm some theory, but at the same time, it seldom fails to raise a hundred others.

¹ *A Century of Potting in the City of Worcester*, 1865.

² *Worcester Pottery and Porcelain*, 1877.

³ *Transactions of the English Ceramic Circle*, 1942. Vol. II, No. 8. Page 121.

⁴ W. J. Pountney: *Old Bristol Potteries*, 1920.

⁵ J. E. Nightingale: *Some Contributions towards the History of Early English Porcelain*. Privately published, 1881.

⁶ *Op. cit.*, 1877. Page 143.

⁷ W. B. Honey: *Old English Porcelain*, 1948. Page 175.

LETTERS and Answers to Correspondents

MADONNA AND CHILD

The Editor, APOLLO.

Dear Sir,—The enclosed photograph of the Madonna and Child by Jan van Hemessen (c. 1500–c. 1566) may be of interest for reproduction. It is one of my pictures and hangs in the exhibition.



It is of some interest as there is no painting by this fine artist in the National Gallery, although his daughter's work is represented. Formerly, the painting was in the collection of the first Viscount Rothermere. The attribution is a positive one by Max Friedländer, whose certificate I hold.

Yours faithfully,

WING-COMMANDER JOHN SCOTT-TAGGART.

Suffolkstow, Mead Road,
Hindhead, Surrey.

"DANCING DOGS"

The Editor, APOLLO.

Dear Sir,—The cover-plate of your October issue represents a picture by W. R. Bigg.

I would like to inform you that I have the same picture, which was purchased from the Salle Drouot in January 1943, but the author is Martin Drolling. This picture belonged in the past to the Hodgkins collection, and was sold in 1927 (No. 30 of the catalogue).

I have been told here that W. R. Bigg was a pupil of Martin Drolling, and therefore it is possible that he copied his master's painting, but I should be very glad if you were in a position to confirm or deny this assertion.

I apologise for giving you this trouble, but your answer would be greatly appreciated by

Yours sincerely,

PAUL DOMANGE.

98, Boulevard de Courcelles,
Paris, 17^e.

TATE GALLERY CATALOGUES

The Editor, APOLLO.

Dear Sir,—We are preparing catalogues of both the British and Foreign collections of this Gallery but are much handicapped by the inadequacy of our library, due in part to losses sustained in the Thames flood of 1928. I should therefore be grateful if you would allow me to appeal, through your columns, to other Galleries to place us on their mailing list, and to anyone who may possess spare catalogues, periodicals, or documents relating to the work of artists within the scope of the Gallery's collections, namely, British Painting (XVIth century to the present day); Modern Foreign Painting and Modern Sculpture, from about 1850.

The Librarian will be glad to receive any offers or preliminary enquiries by telephone or letter.

The Tate Gallery,
London, S.W.1.

Yours faithfully,

JOHN ROTHENSTEIN,
Director and Keeper.

DE GUSTIBUS NON EST DISPUTANDUM

The Editor, APOLLO.

Dear Sir,—Ever since I began seriously to collect XVIIIth-century English porcelain, a few years ago, my husband has been giving me a yearly subscription to APOLLO. It is so firmly established in our house now that I cannot imagine how we missed it for so many years before. The advertisements are very good, too, and I have picked up several fine pieces through them. I hope "Perspex" is not put off by comments from other correspondents about his criticisms. I, and many of my friends, enjoy his page very much, and I often go again to an exhibition after reading his remarks.

The one person who does annoy me slightly is Bon Viveur. I am sure he is very clever and means well, but if anyone did what he recommends, to a perfectly good Christmas turkey, in my kitchen, I would take the carving knife to him myself.

Yours sincerely,

JEAN DUFFIELD.

Abingdon-on-Thames.

The Editor, APOLLO.

Dear Sir,—After subscribing to your paper for a good many years I have, with regret, to terminate the arrangement for the simple reason that I can no longer truly enjoy reading APOLLO when there is the ever-present atmosphere and suspicion of your patronising and, indeed, encouraging the so-called "modern art."

The antics of French impressionists and their syncopants intrude all too freely amongst your pages, and I find it neither satisfying nor amusing to discover illustrations of Georges Roualt's daubings sandwiched between masterpieces of English XVIIIth-century furniture and the writings of the late Commander How. It does not stop here, as in your October issue there are equally monstrous reproductions on your back cover.

In your December issue you have thought it fit again to devote space to the "flogged to death" efforts of Pablo Picasso, whose business acumen I never cease to admire.

In my opinion, such matter is unworthy of the otherwise generally high standard of your publication, but I am equally aware that there are financial considerations involved, and, moreover, from the circulation-sales point of view, you must, up to a point, cater for all tastes.

However, be that as it may, I do not wish to "subsidise" those of your readers whose questionable mental condition claims to appreciate and understand such "art" where the distortion of all natural form is paramount and the over-emphasis of the genital organs the general stock-in-trade, whose proper place is the seaside comic postcard and the strip cartoon!

Yours faithfully,

W. H. C. BLAKE.

Dartington, Totnes.

COVER PLATE

No work of Fragonard is more popular than that which we usually call "The Swing," one example of which is in the Wallace Collection and another in America. Its full title "Les Hazards heureux de l'escarpolette," reminds us that it was a commission from the financier M. de Saint-Julien, the interpretation into Fragonard's dainty art of a mildly erotic dream of that gentleman that a bishop was manipulating a swing for a charming girl, whilst he, from his coign of advantage beneath the swing, saw more than he should. The Freudian, moral, or other implications need not concern us, however; the important thing is that the subject evidently appealed to the painter, and was something in the new style to which in that year of 1765 he had turned. His classical subject picture in the Salon had been officially bought for the Royal Tapestry at the Gobelins, but remained unpaid for; and Fragonard, brilliant and versatile creature that he was, turned to the provision of *galant* and erotic subjects to decorate the houses of the rather decadent aristocracy of the time. He brought to it a genius for getting the best from a dozen sources, as well as his own marvellous powers of draughtsmanship and painting. Echoes of Watteau through Fragonard's old master, Boucher, Venetian painting, the exquisite drawing of foliage he had learned with Hubert Robert during their years in Italy, but, most of all, the French spirit of the XVIIIth century which he embodied, went into this work.

The lovely little canvas on panel which we reproduce is a delightful study for the ultimate picture. Not by any means a sketch, though it still has the unspoiled freshness of a sketch, it constitutes a picture perfect in itself. In many ways it is happier for the simplification instead of the elaborate detail of the final work, and for the concentration upon the single vivacious figure of the girl set against the dark background of foliage. The panel, which measures 10 x 8 inches, was formerly in the collection of the Earl of Carnarvon.

A FLOWER PIECE. By Jan van Huysum

IN THE COLLECTION OF NICOLAS VAN SLOCHEM, ESQ.



THE great tradition of flower painting in the Netherlands ended with those two supreme artists, Rachel Ruysch and Jan van Huysum, both of whom amazingly carried it on to the middle of the XVIIIth century. Van Huysum (1682-1749) was the prince of flower painters of his day. Kings, patricians, and plutocrats vied for possession of his mixed bunches; and horticulturists strove for the honour of having their new creations included in his pictures. His art was an accepted part of the interior decoration of the great houses of the time, and as that decoration grew lighter in tone his pictures

moved from the early dark backgrounds to the blond tones of the later period.

This lovely example from the collection of Nicolas Van Slochem, Esq., clearly belongs to this phase of the master's work, as the classical statue in the background also testifies. As with almost all Dutch flower painting the blossoms of all seasons are put together, dictated only by the artist's concern for design and colour. The precariously placed bird's-nest became one of the sought-after features in Jan van Huysum's work of his maturity.

SILVER CASTERS AND CRUETS

Part I

BY G. BERNARD HUGHES



Fig. I. Three cylindrical casters :

Left, on a flat base with a corded band; the bayonet-jointed cover pierced with varying forms of quatrefoils, and surmounted by a baluster finial on a rosette of cut-card work. Maker's mark MG in a shaped shield. London, 1675.

Centre, with moulded rib, standing on pierced spreading foot encircled by a corded band: the inner lining to the cover still remains. Maker's mark FA fleur-de-lys below. London, 1682.

Right, with moulded spreading foot, the pierced cover with inserted moulded top and baluster finial. Maker's mark WB with a mullet below. London, 1688. By courtesy of Christie, Manson and Woods, Ltd.

THE Yeoman of the Saucery was a principal official in the culinary department of the large household and ecclesiastical establishment throughout the reigns of the Tudors and Stuarts. As a sinecure the appointment continued in the royal household until 1780. The *Survey of Nonesuch* published in 1650 records "One little Timber building called the Saucery House, conteyning foure little roomes used by the yeoman of the sauces." Here were prepared the piquant table sauces which gave zest to foods in those days when much was dried or salted to preserve it for the winter months. Sauces were tabled in deep rimless dishes of silver measuring about 6 inches in diameter. *Bailey's Dictionary* of 1728 defined a saucer as "a little Dish to hold sauce."

The pungent spices used for flavouring the sauces were also the yeoman's responsibility. Such spices are not to be confused with the dried fruits such as raisins, currants, figs, and plums, then termed spices and controlled in large households by the Clerk to the Spicery. These were tabled on spice plates raised above the table on three small feet. Silver spice plates are noted continuously in household plate inventories from early in the XIVth century until the time of Charles I. The number in silver possessed by even a wealthy household seldom exceeded four: the remainder were in solid tin.

Aromatic spices such as pepper, aniseed, mace, ginger, cloves, cinnamon and nutmeg were usually tabled in silver boxes, each divided into several compartments and provided with a small spoon. The Rutland MSS. for 1533 notes "j spys box with a little spon to the same," and also "a spys treye." The *Paston Letters* for 1459 refer to "j spice plate, well gilt like a double rose."

Aromatic spices brought from America were quickly discovered to be more pungent than those imported from the East. Their introduction to English sauces began a two-century vogue for highly seasoned foods among those able to afford the indulgence. Particularly desirable was the capsicum from which paprika was produced.

Pepper was sold in vast quantities at prices ranging from two shillings to half a crown a pound. Pepper boxes, sometimes inventoried as pepper pounces, were now made in silver, usually double gilt. The *Surtees Inventory* of 1546

refers to "a peperbox weying vj oz 11j quarters," (which might measure 5 inches in height by 2 inches diameter), and the Goldsmiths Company in 1575 assayed an example belonging to Lord Abergavenny. In late Elizabethan times the upper section of the bell salt was designed as a tiny pepper caster, its hollow ball finial being pierced with a few holes for the purpose. Diminutive vase-shaped pepper-pounces may be assumed to have continued in use until the mid-XVIIth century, but examples are not known to have survived.

The restoration of the monarchy in 1660 brought with it new graces in table service, and family groups preferred individual elegance rather than sumptuous magnificence. Silversmiths at once widened their range of domestic tableware, and casters appeared in the form of tall, shapely tubes of silver supporting decoratively pierced covers. A condiment set now consisted of six trencher salts, a sugar caster, two pepper casters, spice dredgers, and a mustard pot. From the 1670's silversmiths made casters in sets of three, consisting of a large caster for sugar, and two smaller ones for sprinkling Jamaican and cayenne peppers.

Carolean casters were cylindrical with vertical sides (Fig. I), the short plain body being a trifle deeper than the high, pierced cover, their meeting rims being strengthened with narrow moulding. The body was cut from the flat plate, shaped on a mandrel and seamed vertically. The cover might be raised from the plate and domed, topped by a strengthening rosette of cut-card work surmounted by a cast knob finial (Fig. I, *left and centre*). More usually, however, it was seamed vertically with an inserted moulded top supporting a cast baluster finial (Fig. I, *right*). The vertical sides of the cover were fret cut with varying forms of quatrefoils. A deep, spreading moulded foot rim, which might have a corded band, lifted the flat base above the table-top. The body might also be made from a thinner plate, in which case it was encircled with a strengthening rib at a point about one-third of its height above the base.

The bayonet fastener was evolved so that body and cover could be separated to insert a fresh supply of pepper or sugar. A pair of lugs in cast silver were soldered diametrically opposite to each other on the cover rim, projecting a little below. Corresponding notches were made in the strengthening moulding encircling the rim of the body. When the



Fig. II. A rare caster with vertical sides and cover hammered into alternate convex and concave folds. Knopped finial on a flat rosette of cut-card work. Maker's mark WB with mullet. London, 1683.
Courtesy Thomas Lumley, Ltd.

cover was in position the lugs fitted into the notches which were so shaped to the contours of the grooved body moulding that the slightest twist of the cover was sufficient to make the lugs grip the moulding and hold the two parts of the caster firmly in position.

The large size of the ornamental piercings on pepper caster covers is responsible for the widespread assumption that pepper was coarsely ground. Hand-operated pepper mills of the period still in existence, however, have been found to grind peppercorns to the fineness of flour. To preserve harmony of design in the fret-cutting of caster sets the flow of pepper from the pierced covers was checked by fitting silver linings drilled with tiny circular holes. Frequently the perforations in the lining were restricted to the upper third so that pepper was sprinkled only through a portion of the piercing. Linings associated with pungent cayenne were more sparsely pierced than in those used for Jamaican pepper. Expansive piercing was lined within and small holes drilled through the fret-cutting after fitting (Fig. I, *centre*): as many as half of the perforations might be left blind. When the fashion for sprinkling foods with highly flavoured aromatic spices declined the linings were usually removed from silver casters, enabling them to be used for sugar.

The cylindrical bodies of a rare series of late Charles II casters were hammered into vertical flutes or folds, alternately convex and concave (Fig. II). The edges of the concave folds were rounded and grooves separated them



Fig. III. A set of cylindrical casters on boldly gadrooned circular bases, their pierced covers decorated with rims of matching gadrooning and gadrooned rosettes supporting tall baluster finials. Maker's mark SD. London, c. 1690.
Courtesy Christie, Manson & Woods, Ltd.

from the convex swellings. The folds continued on the pierced covers, the tops of which were strengthened with cut-card rosettes supporting knopped finials in solid silver. The flat bases of such casters were encircled with moulded foot-rings, sometimes with the addition of a pierced and chased insert. By this time perforations included stars, hearts, diamonds, fleurs-de-lys and other simple motifs arranged in artless designs.

By 1690 the flat top of the cover might be ornamented with a rim of cast gadrooning encircling a rosette of smaller gadrooning, similar decoration encircling the foot ring (Fig. III). The flat-topped, purely cylindrical body remained the standard design until the end of the century: examples are found hall-marked as late as 1715.

During the William and Mary period caster covers became more ornamental. The finer examples were raised from the plate in the form of a straight-sided dome with a strengthening cut-card rosette fitted over the rounded top and from which rose a knopped finial. The majority, however, less expensively, were seamed vertically and incurved



Fig. IV. A set of cylindrical casters on spreading gadrooned feet, with strengthening ribs encircling the body: covers incurved towards the flat top decorated with gadrooned rosettes, pierced, and engraved with foliage. By Thomas Brydon, London, 1702. *Courtesy Bracher and Sydenham.*



Fig. V. A set of straight-sided casters on spreading moulded feet with covers pierced in formal and decorative patterns. The right-hand example retains its original lining. By Charles Adam. London, 1704.

towards a flat top supporting two tiers of gadrooned decoration and a gadrooned knopped finial (Fig. IV). The piercing, more skilfully carried out than formerly, was now carried out in motifs composed of attractive curves, the work of women: spaces between the perforations might be enriched with engraving. The lower rim of the cover was gadrooned in harmony with similar moulding encircling the foot.

Early in the XVIIIth century domed caster covers were less expensively produced by being made in two parts and joined horizontally, the seam being concealed and strengthened beneath an encircling moulded rib (Fig. V). The domed upper section might be raised from the plate and strengthened with a cut-card rosette, but more frequently was seamed and fitted with a smooth boss supporting a turned finial. The lower, vertical-sided section was seamed. The upper section was pierced in formal patterns, the lower section in attractively designed curved patterns.

At this time the London silversmiths introduced casters of pyriform outline adapted from the then fashionable vases of oriental porcelain. Such casters were an elongated pear-shape in outline, circular on plan, and stood upon moulded foot rings (Fig. VI). The hemispherical lower section of the body might be raised in a piece from the plate and supported by a short-necked spreading foot. More frequently, however, it was invisibly seamed down one side and



Fig. VI. Caster of pyriform outline with moulded foot ring and girdles encircling body and cover. By Samuel Thorne. London, 1705. Courtesy Spink and Son, Ltd.

Fig. VIII. A rare caster in which body and cover are each raised from a single piece of plate. By David King. Dublin, 1705. Courtesy Christie, Manson and Woods, Ltd.



section, narrowing towards the rim, was made separately and seamed. The two sections were soldered together, the join being concealed beneath a girdle of moulding. Covers were usually of the two-piece, centrally girdled type.

The bodies of many pyriform casters became a field for ornament, including engraving. In others the lower body was fluted (Fig. VII) and the foot and cover rims gadrooned. Immediately above and below the body girdle there might be narrow bands of punched ornament such as formal leaves and other conventional motifs. Other specimens were enriched with applied radiating cut-card work, sometimes chased with panels and intersecting bands. The now rare pyriform casters in which the body was raised from a single piece of plate, thus dispensing with the girdle, were costly and usually enriched with embossing and chasing (Fig. VIII). A coat of arms in a cartouche, a crest, or a cypher might be engraved on the shoulder of the body.

To be continued in two further parts



Fig. VII. Pyriform caster with lower body fluted and cover and foot rims gadrooned. By John Elston. Exeter, 1711. Courtesy Brufords of Exeter.

EVENTS IN PARIS

KISLING'S posthumous exhibition at the Drouant-David, one of the painter's richest, was a huge success. Kisling's love of pigment for its own sake finds expression in his luxuriant treatment of still-lives—grouping exotic plumage, in his studies of Provençal fruits—and in the richness of tone research of his gypsy "Maternité" and of his portrait of the Abbé Galli, a former actor who is now *curé* of Sanary, where the painter lived.

Two pictures stand out above the rest—the technically perfect "Nu couché" and the poignant "Frère et Soeur," a work which recalls early Kisling pictures of refugee children. All of Kisling's qualities—sad, sensual, sensitive; an explosion of joy in creation lined with an awareness of the grim nature of the age—are in this picture of a Sanary fisherman's children. Despite Kisling's Jewish-Slavonic sentimentality, his subjects are never allowed to run away with a painting (note the cold beauty of the boy's hands in the painting in question); Kisling never allowed his sentimentality to become sweet or tritely Murillo-esque.

The Drouant-David followed up the Kisling show with an exhibition of the works of Paul Aïzpiri, a Basque painter with a strangely uncompromising palette of dull mauves, dark greens and orange-ish yellows. His tones are unrelieved by white, and sometimes the impression is a nervous and depressing one. Aïzpiri, at his best, could be the van Gogh of an age of universal fear. He is a strange painter to have risen in a few years to be rated by the dealers in the same class as Minaux, Lorjou, Mottet, Buffet. His subjects all belong to another age: he began life as a cabinet-maker, and he finds his favourite themes in XIXth-century knick-knackeries, which in his hands become the symbols of strangely worrying introversions. His landscapes have an Oriental touch that recall Chagall. Aïzpiri is at that dangerous frontier between painting and the plastic anecdoticisms of surrealism.

Stanislas Grabowski, who exhibited at the Librairie Paul Merrihen, is an expert in the bold simplification of colour. Like most Eastern European painters settled in France—Grabowski is a White Russian—he practises the naïve approach, with an atmosphere of Slav sadness. Dignity is a quality which he reserves for his still-lives, chosen (like Chardin's) to stand for what is humble in life—oil lamps, coffee grinders, candlesticks. Some of his work shows the influence of Italian fresco, especially in the use of white.

At the Galerie Monique de Groote, the two winners of the Prix Othon Friesz were grouped together: Jean Commère and Michel Rodde. Rodde has affinities with Despiere, notably in the introduction of light and in his manner of dividing figures up into zones of colour-vibration. There is, too, a similarity of palette. But Rodde is less Watteau-esque than Despiere, more monumental—a feature of practically all the young post-war painters. More solid still in his vision of the world is Commère, whose forceful landscapes and statuesque figures are built with great control of matter. Commère gives considerable "power" to his work and yet endows it with fast and even frantic movement; and the colours are of lyrical richness.

In Le Corbusier's exhibition at the Musée d'Art Moderne it is interesting to see that outside of the severely practical and sensible nature of his famous "slab" buildings, his imagination is quite baroque (a feature which finds architectural expression in his children's recreation grounds and in his numerous plans for new cities which, because of official disapproval, will probably never be realised). Thanks to his sketches and plans we can see that, like baroque and Renaissance architects, Le Corbusier is inspired by the human form. This is borne out by his abstract paintings (of very varied quality) and by the two excellent tapestries which are exhibited.

Maurice Lipsi's works in stone (Galerie d'Art Vivant)



KISLING. Frère et soeur.

rely on the quality of the mass. The impact of his work is less fleeting when he keeps closest to appearances, as in his "Femme couchée" and the remarkable "Victoire." The Galerie Bernier shows an exhibition of landscapes by Bonnard, Laprade, Utrillo, Caillard and Teréchkovitch. Louis Carré shows drawings and water-colours by Gromaire, and the Galerie Berès a fascinating collection of XVIIIth- and XIXth-century Japanese engravings of famous actors and actresses. Versailles Palace has now completed the first part of its extensive repairs, and an exhibition of furniture and *objets d'art* was opened during December in the Cabinet des Nobles de la Reine.

The first sale of Mexican art since the exhibition at the Musée de l'Homme last year created a new "vogue" showed a slight rise in auction prices. Characteristic of bidding at this sale (Hotel Drouot, November 30th) were: two 3-in. statuettes of Tlatilco figures with two heads, 14,500 frs.; a seated Tlatilco figure, 4½ in., a very good piece, but with the head re-stuck, 10,500 frs.; a 6-in. anthropomorphic vase and a seated figure the same size, sold together, 21,000 frs.; a 4-in. Zapotec head fetched 11,000 frs.; a 4-in. La Colonia standing figure in green schist (green schist was notably popular with bidders), 14,100 frs.; and a 2½-in. flat schist Teotihuacan head from Atzacapotzalco, 7,500 frs. (To all prices, add French transaction tax of 21.2 per cent.)

Aztec, Maya, Olmec and State of Tabasco works, as well as Peruvian bowls and a terra-cotta head from Ecuador, were also offered.

Less rare, but perhaps more interesting, was a sale of Negro sculpture which confirmed the public's continued taste in this important influence on contemporary European art. Preference went to older pieces and to hard wood, and there is a current vogue, dealers say, for horned masks, but apart from this the value of works was clearly determined by purely æsthetic considerations. The picturesque has no value and a remarkable set of nine fetishes, the entire equipment of a Balari witch-doctor, went for 6,500 frs.

Typical prices (add 21.2 per cent) were: ancestral Baoulay statuette of a standing woman, 15-in., 21,000 frs.; ancestral Baoulay statuette of a standing man, 15 in., 18,000 frs.; another, 11 in., 21,000 frs.; a very fine Baoulay mask surmounted by a statuette of a woman and two birds fetched 13,000 frs., and an 11-in. Baoulay statuette of a standing man with the characteristic "three-lobed" hair style went for 16,500 frs. Four carved Baoulay hut doors brought 41,000, 55,000, 81,000 and 106,000 frs.

Central African and Sudan work attracted less interest than work from the Ivory Coast. Quite a fine 12-in. Senufo mask similar in aspect to the long, thin, elegant Dan masks so prized by museums brought only 3,100 frs.

R. W. H.

EVENTS IN HOLLAND

THE New Year starts with a number of notable exhibitions. Highly important is the display of more than a hundred oil sketches by Peter Paul Rubens in the Museum Boymans at Rotterdam, being a counterpart of the big Flemish exhibition in London. Rotterdam's director, J. C. Ebbinge Wubben, keeps up the pre-war tradition of impressive winter shows in the Boymans Museum. This largest Rubens exhibit after the Brussels event in 1937 has been made possible with the valuable assistance from art historians in Great Britain such as Sir Gerald Kelly, Mr. Christopher Norris and Dr. Ludwig Burchard, and help from the Continent and Oversea. A very detailed catalogue by the assistant curator, E. Haverkamp Begemann, with exhaustive descriptions and literature, has been issued. Nearly all works are reproduced, among them many unknown sketches or specimens from private collectors or outstanding dealers. The sketches cover a period from 1606 to c. 1638.

In the first place many series by Rubens are well represented—for example, for the Jesuit Church of S. Carlo Borromeo in Antwerp (8), the Whitehall ceiling (7), sixteen for the Torre de la Parada and the complete series of the History of Achilles. Further may be mentioned eight for the History of Constantine and the Medici cycle. No fewer than twenty-nine sketches come from England (Ashmolean Museum and Dulwich) and twenty-four from Belgium. France participates with ten, Central Europe with a dozen works, America sends seven pieces from Chicago, Buffalo and Minneapolis; finally, private and public collections in the Netherlands must not be forgotten. Several sketches have never or very seldom been exhibited—such as the "Apocalyptic Woman," formerly Weber collection, now Swiss property—and a couple are quite unknown, as a grisaille "Road to Calvary" (collection Mrs. M. Q. Norris), or "Mars and Venus," lent by a French owner. Simultaneously the same museum displays, from the legacy Dr. Biens de Haan and its permanent collections, "Veduti di Roma," by Giovanni Battista Piranesi and the complete series of the extremely rare first state of the oppressive "Carceri" by the same master, fantastic representations of prisons and gaols.

The city of Amsterdam had the intention to enrich its municipal museum with contemporary art on a large scale by inviting artists to send in paintings and graphic art. Thirty-three pictures and fifty-five drawings have been acquired for £2,300. This experiment has proved that this is not the way to build up a representative collection, as the outcome, in spite of a few good exceptions, was rather poor in quality.

Reviewing the post-war activities of the museums, the Dutch Press discussed in recent articles the precarious position of the Dutch art trade. During and after the war, in the last few years, quite a number of well-known Dutch art-dealing firms ceased to exist on the death of the owner and with no younger generation to continue the trade. Now the Amsterdam "Kunstzaal van Lier" disappears, famous for its ethnographical collection and once a centre in the field of modern painting. As the number of serious collectors in the Netherlands is very limited, the Dutch fine art dealers concentrate nowadays on the transit trade.

Good works of art remain scarce; this was proved again by the big December sale of the well-known Amsterdam firm, Frederik Muller-Mensing. A nice grisaille representing whale-hunting, by A. van Salm, reached, with 4,700 guilders, the highest price of the old paintings. A panel attributed to Luca Signorelli, "Baptism of Christ," from the Gutmann collection—in fact, an exact copy in part from the picture in Città di Castello—realised 2,100 guilders. A fine small Bosboom, interior of a synagogue, brought 5,200 guilders; a curious Gustave Courbet, representing a bull, 575 guilders. The Utrecht Museum acquired a nice view of Enkhuizen, by W. B. Tholen, for 1,800 guilders. Good prices were

P. P. Rubens
Courtesy
Museum Boymans



made with English and Dutch table clocks, about £220 a piece.

In a provincial sale, a "Rembrandt" head of an apostle, with sounding expertises, an Ostade, and a signed Hobbema had been offered, but withdrawn after bidding up to 28,000 guilders for the attributed Rembrandt, 1,200 guilders for the Ostade, and 2,500 guilders for the so-called Hobbema. Even Continental buyers do not now seem to value expertises to such an extent as formerly.

The fakes after Vermeer, by Han van Meegeren, resulted in an action of the prominent Dutch collector, D. G. van Beuningen against the Belgian State expert, Dr. P. Coremans. Mr. van Beuningen is convinced that the "Last Supper" in his possession is an original Vermeer of Delft, whereas Mr. Coremans, considering it a fake, claims to have found another, old (?) version of the picture in van Meegeren's country house in Nice. The lawsuit is postponed now again as Mr. Coremans, according to the statement of Mr. v. Beuningen, refuses to define his attitude.

The Frans Halsmuseum in Haarlem will be completely restored. In some rooms the precious collections of old glass and ceramics will be rearranged. Mayor and aldermen of this city refused to lend out one of the famous Frans Hals group-portraits for a coming travelling exhibition of Dutch art in America. It may be stated that actually more than fifty masterpieces from Dutch museums are now to be seen in Rome, after wandering to Switzerland.

The Hague brings, in its municipal museum this month, an extensive one-man show of the German expressionist August Macke, who was, with Franz Marc and Kandinsky in 1911, founder of the "Blaue Reiter." Macke, born in 1887, is less known than his famous contemporaries, as his whole oeuvre, about 500 pictures and the same number of water-colours and Indian-ink drawings, originated within seven years before his premature death in August 1914. His early work, beginning in 1909, seems to be more expressive and colourful than his somewhat manneristic, one-sided later works. At the same time, this museum brings present-day Venetian glass, chiefly from the workshops of Venini and Seguso; the whole is surrounded by some specimens of earlier periods.

Beginning with this year, Dr. H. Gerson, a thorough connoisseur of Dutch painting, has taken over the post of director of the not-enough-known Netherlands Institute for Art History in The Hague, where he has been working since its foundation by the late Dr. C. Hofstede de Groot. This indispensable institution for the study of the art of the Netherlands just announces the organisation of the Fifth Summer Course. About twenty lectures on Dutch XVIIth-century art will be given by qualified scholars. One of the aims of the course is to make the participants familiar with the unique collection of material on Dutch and Flemish art.

H. M. C.

LONDON NOTES

BY MARY SORRELL

WITH the advent of the New Year, *APOLLO* Magazine offers a new page to its readers. Each month this will tell of important acquisitions made by the London Dealers, and will, in fact, be an addition to the already familiar pages of *Events in Paris, Holland and the U.S.A.* For those whose love of the antique is ebullient and evergreen, it may serve as a gentle informant, and for other people, to whom this world is as yet unexplored, it may well prove that the beckoning fingers of past decades will suddenly capture their imagination, and lead them into those magical recesses of yesterday.

One of the most ancient treasures this month is to be found at the Renel Gallery, Burlington Arcade. It is a T'ang figure of a princess or lady of the court, sitting upon an hour-glass-shaped stool. She dates back to A.D. 618-906, only a few hundred years after Buddhism had reached China, and through the meditative quality it infused, this religion bore the greatest influence upon the country's art. The princess, a Tomb figure seventeen and a quarter inches high, is rather tall for her type, and extremely rare, as well as being in perfect condition save for a small join at the neck. She may possibly resemble the deceased, and the modelling of her cross-over bodice and fluted skirt, which falls simply over the limbs, is exquisite. She is glazed in green, and in the neutral colour of the T'ang period. The terra-cotta brown sleeves unite in tone with the slippers, but the mythical phoenix resting on her head is pale by comparison, and symbolical of funereal rites. Obviously the princess finds the cockerel perching on her hand quite enchanting. This figurine came from the George Eumofopoulos Collection, and was later exhibited with the Rex Benson Collection, on loan for about eleven years to the Victoria and Albert Museum.

From pottery we turn to a quite different object—a Chippendale serpentine mahogany cabinet, which I saw with other elegant furniture at Jetley's in Bruton Street. It was on exhibition recently at Temple Newsam, Leeds, and its scale was made to suit the luxurious English homes of the XVIIIth century, when Sir Christopher Wren shone as the brightest star in our architectural firmament, and when the flattering portraits of Sir Joshua Reynolds, first President of the Royal Academy, were in vogue. Made by one of the finest craftsmen of the day, this gracious commode is probably Chippendale's early work, because the quality is so exceptional. An unusual feature is the writing slide, the back of which is fitted with pigeon-holes, but later, in the Sheraton period, it became fairly common. Here we have the curving front with three drawers (each lined with oak)—as well as the writing slide, and all are pulled by chased gilt handles. A strip of cross-bending is inlaid on the top, and carved round the edge, rather like a frill, is the Chinese water-leaf motif. At either corner there are carved trusses, and the whole spans 4 ft. 1 in. across.

Perhaps a row of Staffordshire cow cream jugs might stand along a shelf in the same room as the commode. I found these delightful creatures in Boswell and Ward's, Dover Street, each a little different from the other, and all with a hole in the centre of the back into which the cream is poured, and from thence it flows out through the mouth. The striped curling tail forms a handle, and often the stopper is composed of a flower, though generally this has been lost. Sometimes the cow wears a flower-trimmed hat on one horn, and it will either stand alone or beside a maid milking her. The earliest animals have a dot for their eyes, then later a circle was added, and occasionally you find its name, such as "Mary Bell" (the pretty mottled cow)—on the green base, which varies in depth according to its value. Whieldon Staffordshire pottery is particularly expensive. It is fun to recall that these cows, like Toby jugs, were originally carried round by the rag-and-bone man as an exchange of wares! Dutch silver cows would cost little as compared with



Staffordshire Cow Cream Jugs.

Boswell & Ward

English Georgian cows, which might run to well over one hundred pounds.

During the late XVIIIth century, Robert Adam returned from his studies in Italy, Dalmatia and Greece, and initiated "The Classical Revival in Britain." The famous Adam style buildings, with their wonderfully proportioned rooms painted in low tones, often house much of the Adam Bros. furniture, and at Mallet & Sons, New Bond Street, a rare lacquer breakfront cabinet is placed in the window. It was constructed in England, then possibly sent to China to be decorated, in this case, with the willow pattern in gold. The two doors enclose numerous little drawers, and the design is similar to several that were made for Harewood House, and which were sold by the Princess Royal about two years ago.

Upstairs, at Garrard & Co., Ltd., the Crown Jewellers, at 112, Regent Street, I found a gallery of exceptionally fine clocks, and the small Charles II Tompion is indeed superb. This slender classic grandfather clock, quite untouched, has a walnut case with slight marqueterie figuring on the door; barley-sugar columns at the head; a brass face with silvered zone; and at each corner a simple cherub-head spandrel. The height measures 6 ft. 6 in. In the same gallery I saw a bracket clock, dated 1900, by Vulliary, clock maker to Queen Victoria. Plain and architectural in design, it not only strikes the hours, but chimes the quarters as well, and there is a brass fret on either side of the case for the free emission of the sound of six bells. Charles Gretton designed another dignified grandfather clock dated 1700. This is in walnut and marqueterie, with bolt and shutter maintaining power. The oyster olive wood side panels have the smooth surface of satin, and the ting-tang quarter chime strikes on two bells—the hours on one.

A little further away, at the gallery of M. Harris & Sons, in New Oxford Street, many unusual antiques intrigued me, but the mirrors seemed to be especially beautiful. An oval pair, carved in gilt in the Rococo style of Chippendale, looked so attractive in their setting. Their design of sea scrolls entwined with flowers contains also the Greek acanthus leaf, as well as the delicate moulding of the egg and tongue motif round the inner edge. Each mirror is surmounted at the top with a carved bird, and they have their original gilding and plates, which are unharmed. A fascinating wall decoration was the particularly large Girandole mirror, of the Chinese Chippendale period, although the glass here is overshadowed by the abundance of tree-branches and waterfalls carved in gilt, with a small pagoda on top!

VIEWS AND NEWS OF ART IN AMERICA

BY ERIK LARSEN

THE exhibition entitled "Five Centuries of Drawings" at the Montreal Museum of Fine Arts is too important in scope to be glossed over in the few lines that I was able to devote to it in my last report. It would, in fact, deserve a special and richly illustrated article, for it constitutes one of the main artistic events that have taken place in the field on the North American continent during these last years.

Besides the precise and powerful silverpoint drawing of a "Young Man," by Dirk Bouts (Smith College Art Museum), we find there an utterly charming "Kneeling Lady," in pen and bistre (Pierpont Morgan Library), from the Hugo van der Goes School. The "Figure of an Angel," ascribed by Max. I. Friedlaender to an unknown artist active c. 1470, represents, in fact, the "Synagogue before it became blind to the rightful authority of the authentic Church" (collection of Miss Minda Bronfman); it is evidently a work by the Master of the Saint Ursula Legend who is the author of the panels in the Convent of the Sœurs Noires in Bruges. A good drawing with annotations by Pieter Brueghel the Elder, representing "Seated Peasant and Standing Peasant Woman" (Curtis O. Baer collection), and two charming "Flemish Village Scenes," by Jan Brueghel I (collection of Sir Bruce Ingram), conclude the early Flemish part of the show.

Peter Paul Rubens is represented by two excellent examples: the "Faun" of the Cleveland Museum of Art and the Pierpont Morgan Library's "Adoration of the Kings." The Italian School offers sketches by Vittore Carpaccio, Il Perugino, Raphael ("Young Saint," lent by the National Gallery of Canada), Leonardo da Vinci, Botticelli, Fra Bartolommeo and a study for the Sistine Ceiling by Michelangelo (Detroit Institute of Arts). Among the examples of German art I should like to draw attention to the dramatic "Saint Barbara," by Albrecht Altdorfer (collection of E. H. L. Sexton)—a pen and ink drawing heightened with white that stands out particularly for its sculptural qualities.

Many more items are worthy of special mention, but cannot be enumerated here for lack of space. All told, the event was noteworthy and augurs well for the future of Canadian art life.

Back in New York, it has just been announced that the Rabinowitz collection has been given to Yale University. It consists of a number of outstanding paintings belonging mainly to the Italian School, featuring such artists as: Bellini, Crivelli, Francia, Fra Filippo Lippi, Lorenzetti, Sassetta, Titian's portrait of Gerard Mercator (once in the collection of Charles I of England), Tintoretto, as well as works by Hieronymus Bosch, Hans Holbein the Younger, Lucas Cranach the Elder, Rubens and Van Dyck. The collection is of fairly recent origin, and the owner entrusted, some years ago, Dr. Lionello Venturi with the compiling of an exquisitely printed catalogue. As to the circumstances surrounding the bequest, they could hardly be duplicated elsewhere. In fact, this is a typical American success story of the Horatio Alger type. Oyez: Mr. Louis M. Rabinowitz, who is not a graduate of Yale, but of the University of Hard Knocks, came to this country from Lithuania in 1900. He started out as a pushcart operator on Manhattan's lower East Side and ended up as a highly successful manufacturer of hook-and-eye tape and zippers. Currently, he is president of two large corporations and a widely known philanthropist, who has already made valuable gifts to the Library of Congress as well as to Yale University prior to this last munificence. America is still the country of unlimited opportunities!

Knoedler Galleries have sent out an advance notice to the effect that "A Collector's Taste" exhibition is to be shown from January 11th to January 30th. It is to be held for the benefit of the Fresh Air Association of St. John and to contain selections from the collection of Mr. and Mrs.



St. Barbara, by ALBRECHT ALTENDORFER. 5½ in. × 4½ in.
From the Exhibition "Five Centuries of Drawings" at the Montreal Museum of Fine Arts, and lent by Mr. Eric Sexton.

Stephen C. Clark. Promised highlights are: the "St. James" (Praying Pilgrim), by Rembrandt; a fine pair of paintings by Frans Hals representing "De Heer and Mevrouw Bodolphe"; five works that came from the Museum of Modern Art in Moscow, and other Impressionist and Post-Impressionist paintings of equal importance. Several of these paintings are entirely new to the New York public and are to be seen for the first time in this exhibition.

Hirsch & Adler Galleries are presenting an ensemble of canvases by Lesser Ury, the first great German Impressionist—who died in 1931. It is only very recently that this name has come to mean anything to the American public, although no less than eleven monographs were devoted to Ury by European critics. The artist is an excellent craftsman and his conception is strongly reminiscent of that of the young James Ensor. Like the Belgian, he worked *impasto* fashion with bold brush-strokes, and occasionally with the palette knife. His colour scheme is sober and full of restraint, but he achieves often a truly poetical rendering of his subject matter. A curious side-light: for sixty years Ury had only known poverty and strife. By the time fame and riches came to him at the end of his life, hardship had inured him against the enjoyment of these luxuries. After his death it was found that his studio contained silk skirts, unopened bottles of champagne and a fortune in bank-notes!

Wildenstein's schedule for January a special exhibition entitled "True or False." It has been organised and circulated in Europe by the Stedelijk Museum of Amsterdam, Holland, and is going to be shown nationally in this country. The author of the catalogue accompanying and commenting upon the show is Mr. M. van Dantzig, who attempts to codify connoisseurship in a system that he calls "pictology." It will be fun to meet again with such good old friends as works by Van Meegeren and Van der Veken. Perhaps the exhibit even includes an "authentic" Hobbema or Van Goyen by the late Jef Schellinckx. Who knows?

THE LIBRARY SHELF

MAKERS OF FURNITURE

BY RALPH FASTNEDGE

WITHIN recent years research on the makers of old English furniture has cleared away certain misconceptions. Formerly, for example, Chippendale, Hepplewhite and Sheraton had long overshadowed their contemporaries; their figures are now seen in perspective. It is realised that Chippendale's extraordinary posthumous reputation resulted largely from the designs for furniture contained in his *Gentleman and Cabinet-Maker's Director*. Chippendale is no longer regarded as an almost legendary figure but as one only of the several leading London makers of his generation, the equal perhaps of Vile and Cobb, his near neighbours in St. Martin's Lane; or of William Hallett, to whom Horace Walpole alludes in familiar terms in the *Letters*. Again, Benjamin Goodison or the Linnells were no doubt of equivalent status to Chippendale during their lifetimes.

The *Director* was followed by other pattern books of similar range and character, notably by Hepplewhite's *Cabinet-Maker and Upholsterer's Guide* (1788) and Sheraton's *Cabinet-maker and Upholsterers' Drawing-book* (1791-4); both of these were useful and popular works, and were widely circulated. Hepplewhite and Sheraton, too, therefore, were formerly singled out as the leading figures of their age, and a mass of the best furniture of the last quarter of the XVIIIth century was attributed to them, without justification. In fact, Hepplewhite occupied premises at Redcross Street, Cripplegate, and, so far as is known, had a good business; but he was not a fashionable maker and no furniture has yet been identified with certainty as coming from his workshop. The *Guide* was not published until two years after his death, when the business was in the hands of his widow, Alice. Sheraton supported himself "by his exertions as an author"; he did not possess a workshop, although he is believed to have been employed in his youth as a journeyman cabinet-maker in the neighbourhood of Durham. His trade card states that he taught "Perspective, Architecture and Ornaments" and made designs "for Cabinet-makers."

A substantial number of pattern books were produced in the XVIIIth century, and later. They were intended in part for the use of other craftsmen, who subscribed largely to them. Lesser makers, especially in country districts, reproduced these designs in modified and often greatly simplified form, often after an interval of some years; but surviving furniture of this sort, solely by resemblance of pattern, cannot be attributed to the authors of the designs. Nevertheless, such resemblances are important; it is possible that thoroughgoing and careful analysis of the whole range of pattern books will yield eventually much new information, if only of general character. Unpublished designs, such as those by John Linnell in the Victoria and Albert Museum, which permit the identification of some of his work, are on the whole more productive of results.

Large workshops carried an enormous stock of goods, ranging widely in quality; the cheaper articles to be obtained from most makers must have been undistinguishable one from another. Moreover, by the time of George III's accession, there existed within the large business a

considerable specialisation of trades, such as that of carver, making for further complication.

At the present time a negligible proportion only of the furniture made in the Stuart and Georgian periods can be identified with any certainty as originating from an individual workshop. A great quantity of furniture survives, with a great many names of joiners, cabinet- and chair-makers, carvers and upholsterers, and, usually, their addresses and the approximate dates at which they worked. The proportion of attributed furniture may be increased as information is drawn from several sources and correlated.

Directories, even if unclassified, made their appearance in London well before 1750. There are also various printed XVIIIth-century Diaries and Journals with numerous volumes of Letters, Tours and Memoirs, and above all the advertisements inserted by the cabinet trade in the daily and weekly newspapers. These provide references to furniture and to its makers.

The original bills, when these survive together with the furniture, are specially valuable. They are descriptive, accurate, and give the most reliable evidence of authorship.

Such material exists primarily in the Accounts of the Royal Household and in papers belonging to a few great houses (e.g., Chippendale's bills for furniture supplied to Nostell Priory, 1766-71). Many of Chippendale's accounts for work have come to light; and it may be assumed that those of other makers, to whose names no significance was attached, may exist also.

Signed pieces of English furniture are extremely rare; fortunately, however, a comparable means of identification sometimes exists. From the Restoration, a number of

masters of workshops were in the habit of making use of trade cards and labels. The cards, which vary greatly in size, were handsomely engraved with the craftsman's name and address, and often with decorative designs, commonly based, until about 1775, on the device of the shop sign; they offer a fair indication of the varieties of goods sold there. They were printed to advertise the business. They are occasionally to be found pasted on surviving furniture. Labels, which are distinct articles, were used in the same way by a few cabinet-makers.

Sir Ambrose Heal's new book* is basically a record of some 2,500 of the cabinet-makers, upholsterers, carvers and gilders who are known to have been working in London from the Restoration until the early years of the reign of Victoria. His selected list of makers has been compiled from various sources (the more general of which are indicated in the text by numbered reference to a preliminary table), and represents the fruits of the research of thirty years or more. He has drawn largely for information on his own unequalled collection of trade cards and of these has chosen a generous proportion (165) for reproduction in the text. The trade cards are instructive and exceedingly decorative objects. This book is a most attractive production; it arouses interest at a casual reading and it is moreover a unique work of reference of permanent value, containing a great deal of inform-

* *The London Furniture Makers from the Restoration to the Victorian Era* (1660-1840) by Sir Ambrose Heal F.S.A. (Batsford, 6 gns.)



ation, much of which is new, quietly and unobtrusively presented. (Few people, for instance, can be aware of the existence of a *Book of Designs* by the younger Chippendale.) The author expresses the hope "that with this list of makers' names, and with such dates as one has been able to attach to the references, it will be more possible to identify individuals as their names arise, to establish the address at which they worked and thus to arrive at a fairly close approximation as to the date of an article." Mr. R. W. Symonds contributes a chapter on the problem of identification of old English furniture and its makers. His chapter is illustrated by 66 excellent photographs, many of pieces of furniture hitherto unpublished, with details of some of these pieces and photographs of the trade labels which are attached to

them. He remarks the curious fact that two-thirds of the extant pieces of labelled furniture originate from the St. Paul's Church Yard area—none from the more fashionable quarter of St. Martin's Lane. Among furniture here identified by labels are pieces by Hugh Granger, Coxed and Woster, John Phillips, Daniel Wild, John Belchier, Benjamin Crook, Philip Bell, George Simson and Gillow's. Mr. Symonds' notes on the illustrations are factual and concise. An attribution to Giles Grendey of some pieces on stylistic grounds appears convincing and is distinctly interesting as indicating some lines of future research.

Within defined limits chosen by the author, *The London Furniture Makers* possesses palpable merits and is thoroughly informative; it has permanent value as a work of reference.

SILHOUETTES. By RAYMOND LISTER. Pitman. 12s. 6d.

Reviewed by Jon Wynne-Tyson

This pleasantly turned out and interesting introduction to the history of silhouettes and to the art of cutting and painting them, may, it is to be hoped, bring fresh interest in their potentialities as a satisfying and demanding art form.

Collectors, especially at this time when contemporary architecture compels many to stop short at anything much larger than pot-lid and miniature frames, are still in the market for small profile and pictorial designs, and a gracefully executed silhouette is usually found to be perfectly in keeping with its surroundings, however conventional or *à la mode* they may be.

In examining the art of the silhouette, Mr. Lister does not confine himself to an explanation of the plain black profile cut-out too often thought to represent the beginning and end of the art. He examines the numerous varieties of work that come under the heading, including those done in colour, on drawn and painted backgrounds, and on plaster and glass (Wedgwood's profile medallions were among the forerunners of the silhouette, though it is possible to go back many thousands of years for other obvious examples), while the plates he has chosen will give the newcomer some idea of the considerable range of subjects sympathetic to the art, and of the surprisingly striking effects that may be obtained in skilled hands. Phil May knew how useful and effective the method could be, and artists of the calibre of Edouart, Rackham, Beardsley and John Miers have produced work that

understandably sustains the enthusiasm of its devotees.

JOHN SELL COTMAN, 1782-1842.

By VICTOR RIENAECKER. 159 pp. plus 4 colour plates, 56 pages of half-tones (107 plates) and 2 maps. Limited edition of 500 copies. F. Lewis, Leigh-on-Sea. £7 7s.

Reviewed by Joan Evans

John Sell Cotman is the most English and the most lyrical of landscape painters: the Keats of his art, as Cozens is the Wordsworth and Turner the Coleridge. Like Keats, he was born an artist, though he was perhaps more fortunate in achieving early recognition; when he was eighteen he had six water-colours exhibited at the Academy. Like Keats, he was a master of allusion, and could describe water-colour painting as "the art of leaving out." He could make pictures of anything, from the crippled arches of St. Mary's, York, to the drop-gate at Dunscombe Park: his sketch of this, made about 1805, is a study of particularities in the spirit of Van Gogh's picture of the rush-bottomed chair. He learned much from Girtin, but from the beginning had his own innate sense of composition. It may not always be easy—as Mr. Rienaecker indicates—to distinguish a Cotman from the copy of a Cotman; but his work can never be confused with that of another original painter.

Like Ruskin, he suffered from the mental instability that veers from depression to elation. Like Ruskin, he had a sense of the mystical beauty of natural growth, especially in trees; and like him, could draw Gothic architecture with both

a sense of its romantic picturesqueness and of its antiquarian interest. Yet he had no influence upon the later critic; it is D. G. Rossetti, not Ruskin, who was his pupil.

Mr. Rienaecker has written his book not with the intention of giving us another life of the artist, but to relate John Sell Cotman's work to the changes in the practice and conventions of painting. He sees Cotman as the initiator of a new aesthetic theory in painting; and by comparison with his work tries to measure the decline in integrity in character and skill as witnessed in our own day. His book, in his own words, is "an endeavour to find the meaning of art within the framework of a biography."

Mr. Rienaecker has produced an interesting book, but has hardly succeeded in his intention; it may be doubted, indeed, if any man could. Cotman had his own set of artistic values, but they were so completely integrated into his art that it must be extremely difficult to reduce them to words; and Mr. Rienaecker's artistic sensibility is greater than his verbal skill. He gives us, in fact, an introduction of some fifty-six pages, followed by useful appendices (mostly reprinted catalogues), a short bibliography and index, and fifty-six pages of half-tones and four of coloured plates. These will fascinate every observer. Mr. Rienaecker has been particularly happy in grouping various renderings of the same subject, such as the three Alençons, the two Greta Bridges, and the sketch and etching of Château Gaillard. Studying them, we can appreciate all the points which he has indicated but not quite succeeded in making in his study of the artist.

Silhouettes

By Raymond Lister (Author of *The British Miniature*). This book shows with what ease the artist, amateur or professional, can master the old art of silhouette-making, and adapt it to suit his own requirements. It also provides the collector with a synthesis of the history of the silhouette, and shows how the collected works were made.

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THE ART OF PRIMITIVE PEOPLES.

By J. T. HOOPER and C. A. BURLAND.
The Fountain Press. 42s.

Reviewed by Victor Rienaeker

Mr. James T. Hooper had in mind for some time the idea of a publication dealing with some aspects of his collection of Polynesian, Melanesian and Micronesian art, as well as that of Africa, the Indians of the Pacific coast of America, and the Eskimo. But not until he met Mr. Cottie Burland did his project actually materialise; and this well-planned and most excellently illustrated volume is the result of their enthusiastic collaboration.

In only two of the regions about which these joint authors write was the art of painting practised to any considerable extent; and then it took the form of wall decoration. Mud-built houses have been found in West Africa, and great timber houses in British Columbia. The Western Eskimo had a graphic art done upon bone objects, which really constituted a kind of picture-writing; but their skin tents and earth huts were not suited for mural decoration. All the other peoples discussed lived in the tropics, and, as would be expected, their homes were timber-framed walls designed for maximum ventilation and coolness. Their art, therefore, was largely restricted to textiles, pottery painting, and the surface decoration of other objects such as shields, etc. But a different form of adornment was the painting or tattooing of the human body, which, our authors suggest, helped to develop a highly sculptural sense.

This book offers its readers a key to the attitude of aboriginal and primitive peoples in different parts of the world to Nature and their tribal life, and illustrates some of the evidences and data of their mental outlook, their psychology and their emotional reactions. These records of their artistic powers, the results of their æsthetic vision in contemplating and generalising, in abstract design—these products of remarkable manual skill (considering their limited implements), these fetishes and cult-images fashioned with mystic imagination—constitute one of the most valuable evidences of the psychic powers possessed by a people as yet uncontaminated by the increase of empirical knowledge and the other baneful influences of civilisation. The development of reason and the rationalistic processes of thinking make sorry work of the natural intuitive vision of primitive man.

The direct vision, the feeling and elation and enjoyment of form *qua* form, the subjective reaction to the mystic exaltation and the passionate ecstasy in contemplating colour innate in the aboriginal artist and his "vision" of things, offers the modern artist a fertile stimulus for æsthetic creation. For unless the artist of our day can work up his mind to a boiling point of poignant agitation, as Professor O. C. Gangoly has so well said, "and can set to a point of ignition in order to blaze out in a psychic flash, under the stress of the source of his inspiration, unless the artist has *felt* his subject and is suffering from the burden of expressing his feeling in a passionate riot of colour and form, unless there is an impulse to create an appropriate record of his feelings, of a design capable of evoking a similar

emotion in others, the artist's production cannot be accepted as a *real work of art*."

What any book about the art of primitive peoples brings home most forcibly to the mind of the modern critic is the *constancy* of art and the *changeableness* of human life and belief. Even if we have to decide that the beliefs and customs of primitive man are wrong and foolish, nevertheless his utter belief in himself, as expressed in his art, remains eternally and absolutely right. Hence the æsthetic pleasure which his art gives us must ever remain a mystery between ourselves and art, and not to be confused with the conditions of its origin, its background, and its making. Because of this fundamental quality of artistic integrity inherent in these early works, they retain for us their full æsthetic significance, even though we have grown out of the customs and beliefs which inspired them.

CLASSIFIED DIRECTORY OF AMERICAN ART AND ANTIQUE DEALERS.

\$10. Mastai Publishing Co., Inc., N.Y., U.S.A.

The fifth edition of this useful directory has now made its appearance, and it is pleasing to see a directory, which must, *ipso facto*, come in for a great deal of use, printed on a quality of paper that will stand up to much handling.

This book is undoubtedly a "must" for antique dealers over here and in Europe generally, and will prove an invaluable asset to those dealers who wish to circularise their American counterparts about the numerous pieces which they think would have a possible interest to American buyers. In this connection it can have no equal, for the arrangement is all that could be desired. The work is divided into three sections, each printed on a distinctive coloured paper to facilitate reference.

The first section consists of a complete classified list of Art Museums in the U.S.A., Canada, Mexico, Great Britain, Belgium, France, Italy, Holland and Switzerland, each with the name of the person in charge.

The second, and main, portion of the book is devoted to an exhaustive list of all the antique and art dealers, gift shops, jewellers and silversmiths, auctioneers, etc., in the whole of the United States. The first subdivision is into States, then these in turn are subdivided into cities and towns, and these finally further subdivided into trades, strict alphabetical order being followed throughout. In this way it is easy, for example, to find any particular firm or branch of the trade required, and also to build up selective or complete coverage lists in any chosen section.

The last section comprises a complete list of paintings sold for \$500 and over in the three main New York auction galleries from June 1950 to March 1953. Classification in this section is under the artist's name, and the information given includes the title of the work, size, price paid, and the name of the auctioneers.

Altogether a good workmanlike and useful reference work, eminently suitable for its purpose, and one that can be commended to any dealer who has, or hopes to effect, connections with the American market.

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A HISTORY OF FLYING. By C. H. GIBBS-SMITH. B. T. Batsford, Ltd. 21s.

Reviewed by W. T. O'Dea.

The frontier between Science and Art is like that between East and West Germany: there is a wide zone full of pitfalls across which a trickle crosses dangerously from East to West and almost nobody from West to East. Mr. Gibbs-Smith is one of those rare voyagers from the art side who yet writes convincingly, accurately and understandably when he is dealing with the scientific aspects of a subject that obviously fascinates him.

The fascination is easy to understand as we read through this admirably balanced and well-illustrated account of man's efforts to conquer a medium for which his physical development has been unsuitable. So little was known of the physiological effects of rising to any height that a sheep, a cock and a duck were cautiously sent up as the first aerial passengers in 1783—three years before anyone had climbed Mont Blanc. When, two or three months later, the first two ascents by human beings in free balloons took place in Paris, excitement knew no bounds, and souvenirs, some of them of considerable artistic merit, appeared everywhere. China, jewellery, snuff boxes and even toilet sets all bore the balloon motif.

It takes Mr. Gibbs-Smith more than two-thirds of his narrative to arrive at the first sustained flight by a man-carrying, heavier-than-air machine, in 1903. Wisely he leaves the more detailed technical matters to publications for specialists and thereby avoids boredom of the general

reader. Nevertheless, he deals expertly with the various claims of "first flights," and justifies his belief that full credit should go to Wilbur and Orville Wright. To-day there are few that would dispute that claim, and after reading this book, which evaluates fairly the work of earlier experimenters, there is likely to be little further argument.

It is one of the virtues of Mr. Gibbs-Smith's story that he does deal so fairly, and with a sense of the contemporary atmosphere, with so many achievements that might have been under- or over-estimated, according to taste. Among the 160 illustrations there are many that will please the uninformed reader, quite apart from those for the more technically minded. Those who know well the attraction of old prints on aviation may miss a few favourites, but at a guinea such a well-illustrated work with a good index and an excellent bibliography cannot be decried because it does not contain everything.

In short, this is a book that does not offend, and in many ways instructs the expert, while combining readability with attractive and copious illustrations to beguile the layman. Anyone who has talked with M. Charles Dollfus, one of the few present-day balloonists, will know that there is an other-worldliness about balloon travel that may account for the dogged persistence of some of the pioneers. Mr. Gibbs-Smith manages to convey not only this fascination but also the equally enterprising, but more technical, searching that came later. The story is as exciting as any novel.

THE MASTERY OF OIL PAINTING. By FREDERIC TAUBES. Thames and Hudson. 30s.

Reviewed by Jon Wynne-Tyson

Whatever may be the charges brought against science by the adherents of aesthetics and mysticism, and they are many, there is one level at least on which science and art may meet without rancour, for it is only by scientific analysis that the technological methods of the old masters can with any certainty be established.

Frederic Taubes, aided by the experience of restorers and the co-operation of museums and chemical experts, has devoted a considerable part of his life to the study of the technology of oil painting. His book is a summing up of his findings that is as comprehensive, within the limitations he has set himself, as can be expected.

From discussing painting grounds and the physical aspect of the paint surface, and experiments carried out with tempera and oil to approximate effects of early paintings, he moves on to an interestingly treated analysis of selected works, fortunately accompanied by plates, and finally to an exhaustive examination of present-day materials and the techniques for master craftsmanship. It says well for his technique as a writer that the possible naivety of such a "correspondence school" section is dispelled by the considerable learning displayed in the course of his treatise.

This is a book that cannot help but be useful not merely to the student but to anyone concerned with the vast and little explored field of painting techniques.

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REGENCY ANTIQUES. By BRIAN READE. Batsford. 42s. net.

Reviewed by Jonathan Lee.

The modest aims of this new book, as set forth on the jacket, are that it is intended "for the person who has an interest in Regency things which he or she has inherited, or would like to buy, or has already bought; and whose range in this connection is bounded by public museums, the salerooms and the antique shops, rather than by Royal and ducal mansions."

Mr. Reade has fulfilled these aims admirably, and much more; he has written a most readable book and one which will prove invaluable to all collectors of Regency objects and those made during the reigns of George IV, William IV and the early part of the Victorian era.

The author, an official of the Victoria & Albert Museum, is not merely an enthusiast for the period, a diligent research worker, and possessed of a tidy mind and trained eye, he also brings to his subject a fresh approach, a light but sure touch, and he writes engagingly and without interrupting his text with those copious footnotes which, though doubtless evidence of erudition, are irritants to the average reader and result in many learned books and articles being boring and unreadable.

Nearly half the book is devoted to furniture, but always related to the furnishing and general background of the early XIXth-century home. A very vivid picture is conjured up of the whole inanimate background of living in the first half of the XIXth century. The second part of the book gives colour to this background and goes a long way to answering the questions of "period accessories" by devoting short chapters to porcelain, textiles, silver, Sheffield plate, glass, waxes, lamps and candlesticks, parlour games, door knockers and stops, grates, jewellery and trinkets.

Although the book is titled *Regency Antiques*, Mr. Reade brings out very clearly that period labels are nothing more than a broad matter of convenience, that design is never static, and that there was a gentle flow of ideas from George III to Regency, from Regency to George IV, from George IV to what the author describes as "Adelaide", and from Adelaide to Victoria. In the course of his research the author has disinterred, from the pages of history, several forgotten designers who made contributions of varying importance to the many changes of public taste in design.

Probably the most important of the designers who Mr. Reade has rescued from oblivion is George Bullock, the Liverpool/London cabinet maker/sculptor, and as Bullock apparently stamped some or all of his furniture with his name, we can expect a clearer picture of his work to emerge as examples of his furniture gradually come to light.

The aesthetic as opposed to the functional side of furniture and furnishing is always a matter of opinion, and if some of us are unable to share Mr. Reade's enthusiasm for some of the subjects of his one hundred and eighty-two most excellent plates, it does not lessen the value of including a wide selection of the everyday objects designed and made between 1800 and 1850. A combined dressing-table-wash-stand described in the text as "a monstrous, but pleasing, cabinet-dressing-table in carved mahogany," would, I think, have been quite accurately described

without the use of the word "pleasing." The idea of referring to certain furniture of the 1825-30 period as having "Empire motifs survived in it with thickened arteries," could not be bettered.

This is a book to read the first time with pleasure and enlightenment and to use for reference without tears for, unlike earlier works from certain experts on furniture and furnishing, it is properly indexed.

A HISTORY OF SPANISH PAINTING. Vol. XI: The Valencian School in the Early Renaissance. By CHANDLER RATHFON POST. Pp. 484 + 203 illustrations. Harvard University Press (London: Geoffrey Cumberlege). \$20; £6 10s.

Reviewed by E. Harris

The School of Valencia was the first to be subjected to Italian Renaissance influence in the late XVth century; and it became the most thoroughly Italianate school in Spain during the XVIth century. In the present volume, Professor Post continues the survey of early Renaissance influence in Valencia which he began in Volume VI; and the first chapter is devoted to the study of Paolo da San Leocadio, one of three Italian artists who were brought to Valencia in 1472 by Cardinal Borja, the future Pope Alexander VI. Paolo takes his place in the *History* as an Italian immigrant who was active in the neighbourhood of Valencia during a period of over forty years. He was one of the first artists to introduce the Italian quattrocento style there; but he in turn was influenced by Flemish trends that were current in Spain.

Later phases of Italian influence were implanted in Valencia by local artists, who had probably studied in Italy. Vicente Juan Macip's paintings in Segorbe Cathedral suggest that he must have had a first-hand knowledge of North Italian painting. The production of his more famous son and successor, Juan de Juanes, belongs to a later volume of the *History*; but Professor Post does not exclude the possibility that the son may one day prove to have been the author of works that he himself now attributes to the father. Fernando Yañez and Fernando Llanos, whose names and works have often been confused, were probably jointly responsible for importing the style of Leonardo into Valencia already in the first decade of the XVIth century; and through them his influence lived on into the second half of the century. Professor Post is no doubt correct in his assumption that both artists must have been to Italy; and it is surely reasonable to identify one of them with the *Ferrando spagnuolo* who assisted Leonardo in his painting of the Battle of Anghiari.

The lives and works of these and many lesser artists are discussed in great detail; and there are many, like the Chinchilla Master, whose identities have not yet been established. Professor Post presents the reader with all the available material and evidence, and with his own conclusions concerning a phase of Spanish painting of which he now provides the first comprehensive survey. And he supplies the numerous illustrations—many of which show hitherto unpublished works—that are indispensable to a survey of this kind.



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This work will almost certainly establish itself as the standard authority on Domenico Scarlatti. It is in two parts. The first and shorter part deals with the composer's life and contains much that has hitherto been unknown. The second part is an extended and detailed study of Scarlatti's music for the harpsichord. Mr. Kirkpatrick, who is one of the leading harpsichordists of the present day and is thus well suited to his subject, has produced a book which should be of the greatest interest to all students of the music of the eighteenth century and of keyboard music.

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The Art of Good Living

SHERRY

BY MICHAEL FORSTER

"The Life of mirth, and the joy of earth,
is a cup of good old sherry."
(Pasquil's "Palinodia," 1619.)

NO wine other than sherry has had such a long history of continued popularity in this country. Shakespeare has countless references to it under its various names—sack, or sherris, or sherris-sack—but there is fairly reliable evidence that the wine was shipped to Britain in large quantities as early as the beginning of the XVth century.

Most other wines have changed their character over the centuries as a result of new methods of maturing and ageing, but it seems probable that sherry as we know it to-day is little changed from the sack to which the bibulous Falstaff was so devoted. The fortification of the wine with brandy was not an invention, as was the case with port, but an integral part of the production. It is a curious anomaly that we owe sherry to the Moors who occupied Spain, and who, as followers of Mahomet, were forbidden by his laws to drink spirituous liquors. The Moors were skilled chemists, conversant with all the arts of distillation, though it is probable that the alcohol which they distilled from wine was used more for medicinal purposes than for worldly and illicit indulgence.

Although wines were produced in and around Jerez in Andalusia in Roman times, the history of sherry as the fortified wine we know to-day dates from 1264, when Alfonso X recaptured Jerez from the Moors, and took immediate measures to encourage wine-making, which had been prohibited to the Spaniards under Moorish occupation. Although there is no firm evidence that the wine was fortified with brandy, the indications are that it was so.

The sherry vintage takes place in mid-September, and lasts for roughly a fortnight. The grapes are gathered and are pressed in the "lagares," or wooden troughs, by vineyard workers wearing a special type of boot, into the sole of which small nails have been driven at an angle. This is to prevent the pips and stalks of the grape being crushed, which would result in an acid wine. The resulting juice, or "mosto," is then put into casks, open to the air; fermentation starts immediately. It would seem to be an open invitation to the elements to convert wine into vinegar by allowing access of air to the wine, but in the case of sherry this is not only permitted but encouraged!

As soon as fermentation is completed, usually in about three weeks, a secondary fermentation takes place, during which the "flor" may or may not appear. This is a white organic growth which in any other wine-growing area is regarded as a disease, but in Jerez it is a part of the wine process, and determines the style of the wine. In a good year most of the "mosto" will develop the "flor," and will eventually become a "Fino" sherry, whilst that "mosto"

which has either never developed the flor, or in which its development has been deliberately checked, will become "Oloroso" sherry, a wine which matures more quickly than "Fino," and is altogether a bigger wine, with more colour.

About three months after the vintage, the wine is racked off the lees, that is to say, the clear wine is decanted into new casks, leaving its sediment behind in the old casks, and is now graced with the name "vino de anada," or wine of the year. It is at this point in the birth of sherry that the first fortification takes place, when brandy distilled from the grape juice is added to the mosto.

The term "Solera" is one which has caused considerable confusion, a confusion which has been added to by some shippers describing certain of their wines as "Solera such-and-such a year," which refers not to the vintage wine of the year, but to the date at which the Solera was laid down. All sherries are blended from wines of varying ages, and consequently it is easily understood that there is no such thing as a single, or vintage, sherry. The solera is a system of maturing wine peculiar to sherry, and consists of a series of butts ranging from those containing youthful wines to the fully aged and matured wines. It is, in effect, a school, in which wines earn promotion in the scale as they age and mature. Each shipper has a number of proprietary brands of sherry, which are blended from several different wines, and these he draws upon from his Soleras, using his blend book as a guide to the formula for each different sherry. As wine is drawn off from a butt, so that butt is filled up again with a younger wine of similar style, the

effect being constantly to refresh the old wine with a young wine, and to ensure a continuity of a style of wine. That is to say, that a wine such as Cockburn's R.O. will be the same wine when you buy it in ten years' time as it is to-day.

Despite the transitory vogue for cocktails, those epilepsies in a goblet, as Daudet described them, sherry has retained its hold upon the affections of the British public as the ideal precursor to a meal. Besides stimulating the appetite and preparing the palate for other wines, it is also a wine which can be drunk throughout a meal without engaging in any ill-mannered brawl with the food which is being served. I have been entertained to dinner in Jerez by one of the shipper's representatives and have quite happily drunk sherry from the first course to the last, a Manzanilla as an aperitif, a "Vino de pasto" (literally a wine of the repast) with the meal, and a fine old Oloroso as a dessert wine.

The four main types of sherry shipped to this country are Manzanilla, Fino, Amontillado, and Oloroso. Strictly speaking, Manzanilla is not a sherry, since it is grown not in Jerez but near the sea at Sanlúcar de Barrameda. It is an extremely dry wine, it might almost be described as astringent, and though I am here expressing a purely personal



Part of the labyrinthine cellars of a famous sherry shipper.

THE ART OF GOOD LIVING

opinion, I find it far more palatable under the hot sun of its native land than when it is translated to the more rigorous climate of this country. The word Manzanilla is derived from the Spanish for camomile, which it is said to resemble in flavour.

Fino is a delicately dry wine, with a beautiful pale colour and a particularly fine bouquet. As previously explained, Fino types are determined by the appearance of the "flor" in the mosto. Most of the fine Finos hail from the Puerto Santa Maria district, and it is generally believed that the proximity of this area to the sea has a considerable influence upon the development of the wine.

Amontillado takes its name from Montilla, in the province of Cordoba, whose wine it is said to resemble. A Fino which is allowed to mature in wood will eventually become an Amontillado, with more colour and body, and a greater alcoholic content. This is probably the most popular wine shipped to this country from Spain.

Oloroso, being the Spanish word for fragrant, is a fine full-bodied wine, which was served by our Victorian ancestors as a dessert wine, taking its place upon the dining table with the port and the madeira. The main characteristic of an Oloroso is a round softness, both on the palate and on the nose, and it is a wine of great body.

Unlike most other great wines, sherry does not improve in bottle. Its true home is in the wood, and since it has spent all its life in contact with the air, it does not relish being cut off from the element which has nurtured its development. It accepts confinement in the bottle with a good grace, but while it will not deteriorate it will not continue to grow.

The Old East India sherries used to be sent on round-the-world sea trips, spending months tossed about in the hold of an East Indiaman, and connoisseurs of the day averred that this rough treatment added to the excellence of the wine.

Let it be said, however, that the wine was in cask and not in bottle.

One thing which sherry has in common with so many other great wines is that it achieves its excellence despite, rather than because of, the natural conditions in which it is produced. The white albariza soil which produces the finest wines of Jerez is full of lime and chalk, and would seem to the untutored eye to be quite incapable of supporting any vegetation at all, far less the vines which produce one of the world's great wines. Chalk is a very necessary element in the soil of vineyards, but whereas in the Champagne district the chalk content of the soil is around 30 per cent, in and around Jerez it is as much as 80 per cent. My abiding memory of the vineyards of Jerez at vintage time is of my eyes blinded by the dazzling whiteness of the soil and the vineyard buildings, and my nostrils assailed by the choking dust which rises everywhere in the hot still air.

Sherry is not a cheap wine, although as Mr. Fred Cockburn says (his name will be more familiar to the port drinker, since he is a comparative newcomer to the sherry trade), despite ever-increasing overhead costs of production the shippers are doing all in their power to keep prices down. The real bugbear is the inordinately heavy duty imposed upon fortified wines, including sherry, port, and madeira. The pre-war duty amounted to 1s. 4d. per bottle, but the post-war duty has increased this no less than six times to 8s. 4d. per bottle. Perhaps the Chancellor might be persuaded to offer some relief, but until he does so prices must remain high.

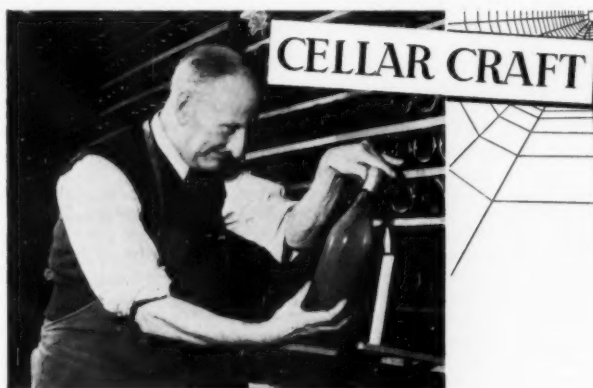
Perhaps one might conclude by saying that sherry is an aristocratic wine, reflecting the grave dignity of the people engaged upon its birth and upbringing. And if there are vandals who choose to smoke with a fine wine, one might even say that sherry is the only wine which is unaffected by tobacco!

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The Casserole, The Cloche and the Bain-Marie

BY BON VIVEUR

Pour bien manger il faut attendre is no less true than the inescapable fact that the best of thrifty cookery with few exceptions is slow. It follows that while we gratefully acknowledge the *réclame* which casserole cookery has received in the British Press, we equally deplore the mystery and ignorance which surrounds both cooking *sous cloche* and *au bain marie*. The former is *dished up before cooking*. The latter is advance-cooked fare saucepan-immersed *au bain marie* until required. Pyrex cloches, if inverted over Pyrex soup plates containing the raw, dressed ingredients and raised carefully to a steady oven heat, enable the busy housewife or hostess/career woman to prepare in advance delicate dishes and leave them to cook while her guests sip their *apéritifs*.

In place of the galvanised iron bain marie with drainer 20 in. by 16 in. by 6½ in. costing £4 18s. 6d. we have for years improvised successfully with a 12s. 6d. tin steel meat baking tin of the same dimensions.

"Do not repine my friends," as Mr. Pecksniff said tenderly, that Haute Cuisine is indubitably costly, involving time, labour, cream, wine and numberless concomitant delicacies. A discreet compromise with Cuisine Bourgeoise stretches the resources of a limited purse while gratifying the palate and titillating the taste buds—pre-eminently by the three methods under review.

A recent experiment with a small roasting fowl, a lidded casserole, 4 oz. of diced pork fat, 1 lb. chopped onions, 1 crushed garlic clove and seasonings caused us to misrender unto Caesar "the baking tin should be banish'd" (*au bain marie*) and we "constant do remain to keep him so"! With the fowl onion-couched, the lid sealed with paste, and 1 hour's slow roasting to follow, the subsequent diner is assured a bird with golden brown breast and wet flesh, tender and pink-tinged at the bone. Strain off the fat, border with the onions and serve. Such a simple dish, suitably saladed when wine is not taken—since salads are the sworn enemies of wine—gives the lie direct to the claim that fine food must be "fancy."

So indeed does the service of plaice or sole "sous cloche," this, while achieving admirable delicacy, remains an elementary culinary exercise for a novice/cook. Poach 4 oz. of minced, unskinned mushrooms in half gill of white wine, strain and poach 4 skinned sole or plaice fillets for a few moments until tender in the mushroom liquid. Strain again. Mash smoothly, blend with 2 sieved hard-boiled eggs, season lightly and fold in a touch of cream of the milk or cream. Set this *farce* on the buttered Pyrex plate, overlap to a tidy mound with raw fish fillets, dot with butter flakes, season, cloche cover and forget until dinner is imminent. Cook 5 minutes at very low heat, 10 minutes at slightly raised heat and 10 minutes at medium heat. Serve with your chosen sauce which has waited, of course *au* (improvised) *bain marie*.

Let this provoke you to better our suggestion with *farce* mounds overlapped by leaf-thin escallops of veal, pork, batted chicken, rabbit or game breast; and for indulgence, cache mushrooms in brandy flavoured, seasoned cream beneath the bell to provide a luxurious, celebrant vegetable course which is a silent culinary boast of prowess—achieved for a few moment's labour.

And so to our *bain marie*. As we cook, possibly in the morning for an evening's entertainment, our tin pan awaits us, two-thirds filled with gently steaming water in which; this time assaulting Milton "like a stately ship . . . with all her bravery on and tackle trim", she "locks in her holds" numberless small lidded pans which yield up an amber scent of odorous perfume." Prepared sauces left in their little pans, covered with a wet, fitting disc of greaseproof paper will remain perfect after several hours of such gentle cradling. Casseroled fowl swathed in aluminium foil, game *salmis* in their own rich gravies, pre-cooked, oil or butter-rinsed pastas of any variety; all will await you after the play, the lecture or the opera, with hot mocha sauce for a coupe of fruit and ice cream; with *Riz Condé* and its accompanying *purée d'abricots* or *caramel*.

Even the despised plain boiled potato, once risen to firm floury heights will remain so to accompany with classic exactitude a dish as British snubbed as the processes we have reviewed. We refer of course to the *Goulasch*. This battleground of mid-European controversy, this child of Hungary, adopted protégé of Austria is a supremely delicious subject for that "elegant economy" so beloved by dear Miss Matty.

The classic terminologies are legion. Twenty-six to our limited knowledge in Vienna alone. All are "stews," perish the word! all demand the very best beef, like the March Hare's butter, for their preparation.

The best is ever good enough for us, but even so, less costly, fat-denuded cuts can be highly palatable. Choose then between 2 lb. of neatly divided undercut or lean stewing beef, and incorporate 2 lb. chopped onions, 1 oz. sweet pure paprika, salt, pepper, ½ lb. fine dripping, 2 table-spoons of flour, stock to cover, 1 heaped teaspoon of caraway seeds, and, at discretion, 1 garlic clove. Roll the meat pieces in seasoned flour. Heat the fat en casserole, fry both onions and meat pieces until pale browned, add the crushed garlic clove, caraway seeds, and paprika. Cover all with the stock, close up and simmer for 1½ to 2 hours. Return the sieved onions, and at the last, when possible, blend in a generous spoonful of fresh cream accompanied with plain, boiled potatoes or dumplings. Use yeast for the latter whenever possible. Steam, not boil, them for more puff than cannon-ball texture. If you must boil, then do so with extreme care. Toss egg-shaped portions well up in the fast-boiling water, but never at the bottom. Add variety to these more flacid ones with golden fried croutons merged with the dough before shaping.

Join with us from now on, not in an act of condemnation by bell, book and candle, but in a striving for culinary elevation by casserole, *cloche* and *bain marie*. For a Vale to all women let an American quotation suffice, 'Good fare is the softest of Cupid's chains and the most enduring.'

RUSSIAN FOOD FOR PLEASURE

BY
Ruth
Lowinsky
AND
Lance
Thirkell

Ruth Lowinsky's recipes, as the users of *Lovely Food and Food for Pleasure* will confirm, are invariably delicious and also perfectly possible to make. As always, she has herself made, tasted and pronounced excellent every one of these unfamiliar but exciting present-day Russian dishes.

RUPERT HART-DAVIS 7/6

GOOD WINE OUT OF THE ORDINARY



Sercial

Dry. Perfect before dinner

Bual

Rich. The dessert Madeira

Malmsey

Full and luscious

Verdelho

Medium Sweet.

Soft and delicate

THE ART OF GOOD LIVING

CONWAY'S TREASURY OF FLOWER ARRANGEMENT. By JULIAN HIATT. With 300 photographs, 100 in full colour. Routledge and Kegan Paul. 4 gns.

Reviewed by O. Rawson

Mr. Conway's book is described on the cover as "stunningly beautiful"—not a very happy choice in adjectives for a work of so much beauty and harmony. I have a preference for not being stunned by that which gives me pleasure. Yet perhaps there are moments in the book—unfortunate moments—when the word is apt.

The arrangement of Kniphofia (Red-

the whole a living poem to Spring.

The author, one of America's leading exponents in the art of floral arrangement, has written an interesting and practical introduction to this book, in which he emphasises the necessity of remembering, as in all visual arts, line, form, texture, pattern and colour. He reminds the reader that the two last attributes do not stand as integral parts of the floral arrangement alone, but must be considered in relation to the surrounding wall-colour, curtains and other components of the room-decoration of which they form a part.

The volume continues with a list of

While it is true that many of the species illustrated would be unobtainable in this country, it would be of great interest, and by no means impossible, to find beautiful alternatives of equal charm.

It is possible that age, not necessarily personal, but as applied to our two countries, and the difference in our contemporary scene makes for bias in relation to some compositions. Yet there is so much more in this book to charm than to startle that one must warmly recommend it.

BLUE TROUT AND BLACK TRUFFLES. By JOSEPH WECHSBERG. Gollantz, 16s.

NOW TO THE BANQUET. By ISABELLE VISCHER. Gollantz, 13s. 6d.

These two books have one point in common; neither is a cookery book in the usual sense, although both are written for the gourmet.

There is little more similarity. Mr. Wechsberg's book is largely autobiographical and journeys in many of its pages through a Europe that is no more. Unfortunately the author opens the book with a portrait of himself as a very tiresome small boy, with a dislike of most foods, who indeed must have been as trying a member of any household as the mythical Jack Spratt or his wife. These somewhat tedious pages finished Mr. Wechsberg travels in memory through all that is or has been, be it place, restaurant or vineyard, connected with the best wine and food in Europe, digressing here and there for anecdote or historical comment.

Perhaps a quotation is the best criticism and the best summary:—"Mistral caught the poetry of the Provence, Cézanne caught its colours, and the bouillabaisse caught its taste." It is not difficult to assess to which phrase Mr. Wechsberg is likely to give the greatest emphasis.

Now to the Banquet is a book of a different calibre. Both erudite and practical, learning is pleasantly absorbed with many a new and attractive dish to place before a guest.

In one chapter how the Swiss prepare lamb leads imperceptibly to a dissertation on the making of parchment, but, as the compass however shaken, orientates straight back to the north, Lady Vischer ends the chapter with a traditional dish from Nantes—L'Epaule d'Agneau St. Hubert.

Knowledge and gaiety in such mixture should bring many an eager guest to Lady Vischer's banquet.



KNIPHOFIA (Red-hot Poker)



APPLE BLOSSOM AND PAEONIES

hot Poker) reproduced in colour in Mr. Conway's book, has an undoubted touch of drama, but many will disagree with him that flowers are the right medium for so modernistic a conception. One realises this is to go back to the argument both similar and as controversial, waged round that piece of wire called "The Unknown Political Prisoner."

On the other hand few artistic groupings could achieve more peace and harmony than the charming picture of apple blossom and paeonies—the latter a variety of delicate peach and pink, and

many flowers in alphabetical order, with brief ecological and horticultural notes on each species. But the emphasis is on the many exquisite pictures of each flower, or occasionally fruit and even vegetable. Each is used as an arrangement by itself or with other species to fulfil the art-form Mr. Conway's imagination has conceived and Mr. Hiatt's great photographic skill has executed. Each picture is accompanied by a clear and concise description that explains both the composition and technique of the aesthetic effect Mr. Conway has sought to achieve.

Do you like Papoutsakia of Lobster?

For people who like lobster, there is no better way of preparing this delectable crustacean. An aubergine or baby marrow is scooped out and stuffed with lobster, which has previously been cooked with white wine, mushrooms, etc., and finished off under the salamander.

Papoutsakia of Lobster is one of the specialties of the White Tower. There, in pleasant surroundings, you can enjoy exquisite food and beautiful wines in comfort and a sense of contentment. There is no music. The atmosphere is actually Greek, but it is also cosmopolitan, sophisticated, gay. And the cuisine is, of course, international. Try Papoutsakia of Lobster, or Shishlik or Pilaff of some kind—and you will soon find yourself eating regularly at the White Tower and often talking about it. You will keep coming back. And each visit will constitute a new experience, and will add another page to your log book of good living.

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SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Sotheby's. A panel, Madonna and Child, by Andrea Verrocchio, 29½ in. by 19½ in. The Madonna seated, her head slightly inclined to the left and the Infant raising his hand in blessing, on a gold ground. This panel sold for £11,000. From the collection of the late Lord Greene, a head of a young man, a drawing in red chalk heightened with white on blue paper, by Giovanni Battista Tiepolo, 9½ in. by 7½ in., sold for £580, and "St. Paul," by El Greco, a bust three-quarters to the left, 15½ in. by 11½ in., £2,050.

Drawings in a recent sale included a set of four Rosalba pastels Diana, Flora and two nymphs, 13 in. by 11 in., 300 gns. A portrait in gouache of Lady Rumbold and her children, by Daniel Gardner, 33 in. by 23 in., 420 gns.; and another Daniel Gardner gouache of Mrs. Robinson as "Anastasia," 28 in. by 23 in., 150 gns. A Cosway pencil and colour portrait of Miss O'Neill, 9 in. by 5½ in., 22 gns.

SILVER. Christie's dispersed the important collection belonging to the Rt. Hon. the Earl Howe, including many pieces of exceptional interest and value. A double breakfast service of 1812, by Paul Storr, each of the 22 pieces with bands of shells and anthemion ornament on a matted ground and engraved with a coat-of-arms, total gross weight 770 oz. 7 dwt., made £1,450. Four George III vase-shaped wine-coolers, by the same maker (1811), 11½ in. high, and with the lower parts of the bodies decorated with acanthus foliage and grapes, with the handles rising from satyrs' masks and the upper parts with applied Bacchanalian groups, 695 oz., £580. A similar pair with stands, also by Storr (1809), 14 in. high and weighing 476 oz. 18 dwt., made £440. A pair of sauce-boats of 1824, maker's mark E.F., engraved with the Royal crest and Ducal coronet, formed as conchshells and the handles as tritons drinking from shells, 70 oz. 5 dwt., £185. A pair of George III four-light candelabra, by Benjamin and James Smith (1808), 29½ in. high, and of tripod form with three large paw feet and stems in the form of triple Egyptian caryatids, 512 oz. 10 dwt., £600. A very similar set is in the Royal Collection. Twelve large salt-cellars, by the same makers (1804), supported on lions' paw feet, 4½ in. wide, gross weight 219 oz., £210.

A Victorian silver table service of King's pattern, with a total weight of 458 oz. 10 dwt., brought £340; and a shell and hour-glass dessert service with the Curzon crest and coronet, weight (without knives and forks), 253 oz. 9 dwt., £140. A Paul Storr dessert service (1812), with a weight (without knives) of 112 oz. 17 dwt., of shell and rosette pattern, £200.

A pair of large soup tureens, covers and stands by Paul Storr, 21½ in. overall, 687 oz., brought a bid of £800; and 36 dinner plates, by John Parker and Edward Wakelin, 1764, 637 oz., £600. A pair of circular second-course dishes, 12½ in. diam., by John Parker (1806), with shaped gadrooned rims, engraved with the Royal arms of George III, 69 oz. 16 dwt., £120. Four cushion-shaped entre dishes and covers, 10½ in. wide, by Digby Scott and Benjamin Smith (1805), 254 oz. 4 dwt., £195.

In another sale, four French Empire vase-shaped wine-coolers, with vertical fluting and bands of vines and Bacchanalian masks, Paris made, circa 1815, 450 oz., brought £300. A Paul de Lamerie small plain coffee pot of 1731, with moulded foot and tapering body, 5½ in. high, gross weight 11 oz. 11 dwt., £220. A plain pear-shaped coffee pot, by Hester Bateman (1783), 12½ in. high, gross weight 28 oz. 1 dwt., made £145. Two pairs of two-handled circular soup tureens and covers, by S. and J. Crespell (1771 and 1767), 310 oz. 10 dwt., and 163 oz. 15 dwt., made £460 and £420 respectively.

A Charles II plain cylindrical peg tankard and cover, on three pomegranate feet joined to the body by sprays of foliage, with fluted scroll handle and flat cap cover with double pomegranate thumbpiece, 6½ in. high, by George Gibson, 1678, 21 oz. 6 dwt., £260. Another Charles II plain cylindrical tankard and cover, by William Busfield, 1684, with flat cover with a reeded border, scroll handle and cork-screw thumbpiece, 6½ in. high, 19 oz. 7 dwt., £175; and one of 1683, of similar design but with a deeper cover, 6½ in. high, 23 oz. 8 dwt., £140. A Charles II large tumbler cup chased with flowers, 3½ in. diam., by Thomas Mangy, 1678, 4 oz. 1 dwt., £44.

A George I plain bullet-shaped teapot, by Thomas Tearle, 1726, showing traces of a contemporary engraved cartouche, 18 oz., made £155. A George II plain circular sugar bowl and cover, 4½ in. diam., by Robert Brown, 1738, 10 oz. 10 dwt., £75; a pair of oval meat dishes, 16½ in. wide, by Frederick Kandler, 1775, 89 oz. 7 dwt. £78.

FURNITURE. In the sale of furniture from Baroda House, Kensington, sent to Sotheby's by Mr. Chester Beatty, a late George II mahogany commode, or sideboard, serpentine-fronted and with a long frieze drawer and six side drawers, 4 ft. 9 in. wide, made £255. A mid-XVIIIth-century mahogany serpentine dressing chest of well-figured wood and with four drawers, the canted corners faced with foliate corbels, 4 ft. 3 in. wide, £240. A pair of George II padouk-wood card tables, one lined with green baize and the other with a polished interior, both with rounded corners and edged with carved ribbon-and-rosette mouldings, 2 ft. 10 in. wide, £130. A pair of laburnum card tables of slightly earlier date, with rectangular tops inlaid in a pattern of rectangles and borders of Greek key pattern, 3 ft. wide, £115. A late George I mahogany chair, formerly on loan

to the Victoria and Albert Museum, with an imbricated shell cresting and bell-shaped splat, £35. This chair had undergone some restorations. A George I tripod table, inlaid in the manner of Abraham Roentgen, with a "sillabub" top, and small inlaid brass plaques in rococo taste, 2 ft. 2 in. wide, £110. A pair of mid-XVIIIth-century mahogany library armchairs with fine Soho tapestry covers woven with bouquets of mixed flowers on a pale-blue ground, £290. A mid-XVIIIth-century mahogany settee with a needlework seat designed with a profusion of mixed flowers, the arms with dogs' head handles and the legs with leaves and paw feet, 4 ft. 7 in. wide, £65.

Christie's sold a Sheraton mahogany rent table, 50 in. wide, for 175 gns. This had a leather-covered top with the usual rising panel in the centre which was fitted with a metal liner, the frieze had six drawers and the hexagonal base was fitted with two cupboards. In the same sale a pair of Sheraton satinwood cabinets, 48 in. wide, with glazed panelled doors in the upper parts and the panelled doors below painted in the style of Angelica Kaufmann with mourning nymphs were sold for 180 gns.

Phillips, Son and Neale. A George II settee upholstered in figured brocade, on carved cabriole legs and paw toes, 6 ft. long, made £170. A set of seven Louis XV white and gold fauteuils with upholstered seats, back and arm pads, £265. A set of four mahogany chairs on shell-carved mahogany legs with club feet, £100.

In the same property (the trustees of the late Sir Francis Burdett), an antique cut-glass chandelier with hanging spear-cut lustres and sixteen scrolled arms, 5 ft. 6 in. high, made £110, and a Dutch commode with serpentine front and sides veneered with walnut, 48 in. wide, £120.

Henry Spencer and Sons. At Wiganthorpe, York, a small Sheraton design satinwood "Carlton House" writing-table, 3 ft. 10 in. wide, painted with female classical figures, made £205; a modern mahogany bow-fronted wardrobe, 6 ft. wide, £106. An Axminster carpet of pale pink colour woven with a continuous design of florettes, 24 ft. 3 in. by 13 ft. 6 in., £180.

Among the pictures in this country sale one by R. Gianetti (1876) of "Titian at the Court of Ferrara," 43 by 67 in., made £500.

Knight, Frank and Rutley. At a sale at Trece Manor, near Newquay, a Sheraton satinwood commode of semi-circular shape, inlaid with a Grecian urn and a border of Vitruvian scrolling, 3 ft. 9 in. wide, made £250. An Italian XVIIIth-century bronze figure of a rearing bull, by Giovanni da Bologna (1524-1608), 12½ in. high, brought £75, and a Queen Anne figured walnut bureau, 2 ft. 10 in. wide, £74.

Among the pictures a School of Velasquez portrait of Phillip IV of Spain made £300.

In their London rooms a mahogany bedroom suite of seven pieces and a pair standard chairs made £480.

Rogers, Chapman and Thomas. A Georgian mahogany breakfront secretaire bookcase, the upper part with glazed lattice doors and the lower part with panelled doors, 6 ft. 4 in. wide, made £50; an Empire 3-ft. mahogany and brass banded bureau, with fitted writing interior enclosed by a cylinder fall, £40, and a Georgian mahogany secretaire bookcase, 2 ft. 9 in. wide, £34.

Motcomb Galleries. Red lacquer furniture, so recently unfashionable and consequently difficult to sell, is once more coming back into its own. This is particularly true with regard to the Italian market. A small early XVIIIth-century bureau scarlet lacquered cabinet, 2 ft. 9 in. wide, made £340. It had gilt chinoiserie and a double-domed top, with pigeon-holes in the upper part. A French walnut suite of Louis XV style, comprising a wardrobe, pair of dressing tables, pair of bedroom cabinets and chairs, and a pair of bedsteads, brought £540 in the same rooms. £480 was paid for a French salon suite of rosewood with chased ormolu mounts, covered in Aubusson tapestry, comprising a pair of settees and six arm-chairs. A Louis XVI tulipwood writing-table with gilt-bronze appliques, 4 ft. 7 in. wide, £77.

CLOCKS. An unusual month longcase clock, by Daniel Quare, with an equation of time dial inset in the waist-door, made £500 at Sotheby's. The silvered and verre églomise equation dial was inscribed: *This long hand is 365 days going round and points ye days of ye month, the hand with the figure of the sun shews how many minutes a true sun dial is faster or slower than this clock at any time.* A similar Quare clock is in the possession of the Worshipful Company of Drapers.

An early XIXth-century French longcase clock, by the well-known maker Louis Berthoud, brought £370. This had a "grid-iron" pendulum and a Directoire mahogany case. A Joseph Knibb bracket clock, 14½ in. high, with a good rectangular dial and pull-repeat mechanism, made £350. A Louis XVI clock with the movement set on a disorderly pile of books, flanked by a figure of Urania, with telescope, globe and scientific instruments, 16½ in. wide, £115. The same model is in the collection at Osterley Park.

CHANDELIERS. An Adam glass chandelier, sold at Christie's, with a vase-shaped stem and bowl-shaped canopy, "S"-scroll branches for eight lights suspending glass drops and with faceted pyramidal pediments, about 58 in. high, 240 gns. A pair of glass chandeliers about 41 in. high, with vari-baluster stems cut with foliage medallions, each for six lights suspending drops and pendants, 150 gns.

A Bohemian chandelier in another sale, with green glass baluster stem gilt with scrolling foliage and flowers, for eight lights and with ormolu mounts, about 38 in. high, 75 gns.